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THERE IS A FLOW'R THAT BLOOMETH ,

Ballad.

SUNG BY

MR HARRISON

In the Opera.

MARITANA,

as performed at the Theatre Royal Drury Lane

WRITTEN BY

F. FITZBALL,

Composed by

W. VINCENT. WALLACE.

D

THERE IS A FLOWER THAT BLOOMETH.

WORDS BY E. FRIZZARD

COMPOSED BY W. VINCENT WALLACE.

VOICE.

PIANO.

CONTRA.

T. : bloometh When autumn leaves are

shed . . . With the silent moon it weep.....eth The

There is a flower.

ed. The early frost of winter

Scarcely its brow hath overcast. Oh! pluck it ere it

wither 'Tis the memory of the past Oh! pluck it ere it

wither 'Tis the memory of the past.

It

p *al* *dim.*

wasteth perfume o'er us Which few can e'er for...get.

Of the bright scenes gon be...fore us Of sweet, tho sad re....

...gret! Let no heart brave its pow...er By guilty thoughts o'er

cast For then a poison flower Is the mem'ry of.....the

past, For then a poison flower Is the

mem.....ty the mem'ry of the past.

pp *p*

mf *al* *pp*

The image shows a handwritten musical score on aged, yellowed paper. The score is written in ink and includes lyrics. The lyrics are: "cast For then a poison flower Is the mem'ry of.....the", "past, For then a poison flower Is the", and "mem.....ty the mem'ry of the past." The music is written on staves with treble and bass clefs. There are dynamic markings: *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *al* (all). The paper shows signs of age, including discoloration and some wear at the edges.

THE ENCHANTRESS,

MY PRESENCE STILL, IN CALM, IN STORM,

THE CELEBRATED ROMANCE.

SUNG BY MISS SARA FLOWER,

AT THE ROYAL VICTORIA THEATRE.

THE POETRY BY ALFRED RUX ESQR.

COMPOSED BY

M. W. BALFF.

Price Two Shillings.

LONDON :

PUBLISHED BY MESSRS. KERN AND MADER, MUSIC SELLERS, STATIONERS AND
BOOKBINDERS, No. 7, HUNTER STREET.

MY PRESENCE STILL, IN CALM IN STORM.

VOICE.

PIANO

FORTE.

My presence still, in calm or storm, Shall aid thee in part; And

learn, that if I change my form, I ne-ver change my heart. My

presence still, in calm or storm, Shall aid to thee m...rt; And

learn, that if I change my form, I ne ver change my

heart.

2nd VERSE.

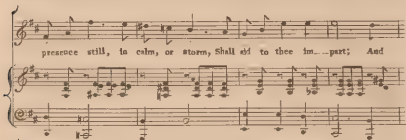
when fortune 'round thee wore a smile, Or dark and cold be... came, Af.

3



fection grow'd thee the while, My heart was still the same. My

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "fection grow'd thee the while, My heart was still the same. My".



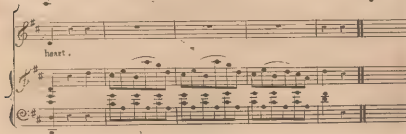
presence still, in calm, or storm, Shall stay to thee im-part; And

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "presence still, in calm, or storm, Shall stay to thee im-part; And".



learn, that if I change my form, I ne-ver change... my

This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "learn, that if I change my form, I ne-ver change... my".

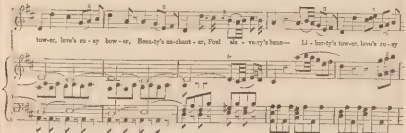


heart.

This system contains the fourth line of the musical score, ending with a double bar line. It continues the vocal melody and piano accompaniment. The lyrics are: "heart."

THE CELEBRATED
MARTIAL AIR, FROM AUBER'S FRA DIAVOLO,
 PROUDLY AND WIDE MY STANDARD FLYING,
 ADAPTED TO NEW WORDS, APPROPRIATE FOR PRIVATE SINGING.

ALLEGRO
 MAESTOSO.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

low-er, Beau-ty's ex-chant-er, Foul sis - very's hand— Beau - ty's ex-chant-er, Foul sis - very's hand.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is characterized by eighth and sixteenth notes, while the piano part consists of chords and moving lines.

Hark! to the warn-ing, ty - ran - ny scorn-ing, Ye who would spare op-pres-sion's proud chain; Be - gles are

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The piano part features a prominent bass line with chords. There are some markings like 'ff' (fortissimo) and 'tr' (trill) in the piano part.

scorn-ing, What are we becom-ing, Up, bro-thers, up, join the brave brig-ade's train— Be - gles are scorn-ing, What are we becom-ing

The third system shows the continuation of the song. The vocal melody is more active, with many eighth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

band ing. Up, bro-thers, up, join the brave brig-ade's train. Pale ter -ror grim shall rear up - pal, Nor ty - - rant's

The final system on this page concludes with a powerful vocal line and piano accompaniment. The piano part has some dynamic markings like 'ff' and 'f'. The system ends with a double bar line.

PROUDLY AND WIDE.

perce our hearts en - thral - Nor ty - - - rans' perce our hearts en - thral -

Vc - t'ry at - tem - ing, bright ho - nours gain - ing. The brave her - oes stand - and e'er shall re - main, Li - ber - ty's

low - er, love's ro - sy low - er, Bea - ty's en - chant - er, Foul sh - ve - ry's base - Li - ber - ty's low - er, love's ro - sy

low - er, Bea - ty's en - chant - er, Foul sh - ve - ry's base - Bea - ty's en - chant - er, Foul sh - ve - ry's base

*Large black ink
with W. H. Smith
Oct 7th 1860*

GENTLE MOTHER.

Ballad,

and by
Miss Sara Flower

WRITTEN AND COMPOSED

BY
GEORGE LINLEY.



SYDNEY.

Price 2

PUBLISHED BY H. MARSH, AT THE SYDNEY PIANO FORTE
AND MUSIC ROOMS 47, HUNTER STREET

GENTLE MOTHER.

Music and words by G. LINLEY.

ANDANTE
CANTABILE.

The first system of musical notation for 'Gentle Mother'. It features a grand staff with a treble and bass clef. The tempo is marked 'ANDANTE' and the mood 'CANTABILE'. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of a flowing melody in the treble and a supporting bass line.

loco *ritard:*

The second system of musical notation. It continues the melody and bass line. Above the staff, the tempo markings '*loco*' and '*ritard:*' are indicated. The notation includes various musical symbols such as notes, rests, and slurs.

Gentle Mother! I a_dore thee By each fond and tender tie;

The third system of musical notation, which includes the first line of lyrics. The lyrics are 'Gentle Mother! I a_dore thee By each fond and tender tie;'. The music continues with the same instrumental accompaniment.

. Other friendships fade be fore me, Like the hues of yon der sky

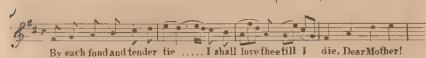
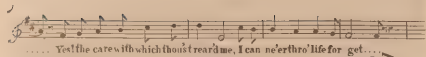
The fourth system of musical notation, which includes the second line of lyrics. The lyrics are '. Other friendships fade be fore me, Like the hues of yon der sky'. The music concludes with a final chord in the bass.

But my love for thee, unceasing... Will endure until I die.

Have I known the heart's devotion... Has a tear bedew'd my cheek

Who in tribulation at feet, Would sweet words of comfort speak

Mother! thou hast kindly cheer'd me... Mid each sorrow and grief



..... Oh my truant heart grows fonder, When to thine once more 'tis prest

Like the timid bird re turning.... To the home that it loves best.....

Mother dear! with thee beside me.....

.... Not a cloud o'er life is thrown, Still in fondness thou wilt guide me, Still wilt

rall^o

call me . . . thine own For 'tis thou hast kindly cheer'd me . . .

'Mid each sorrow and re . gret Yes' the care with which thou'lt reward me I can

ne'er thro' life for . . . get By each fond and ten der tie I shall

love thee till I die Dear Mother Love thee till I die

cres. *p* *ritard^o*

SECOND EDITION.

WOMAN'S HEART.

The Celebrated Romance.

BY

MISS SARA FLOWER.

WITH THE MOST ENTHUSIASTIC APPLAUSE.

AT THE

Royal Victoria Theatre,

In the Opera of

THE ENCHANTRÉ

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M. W. BALFE.

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ALL THE MUSIC SELLERS.

WOMAN'S HEART.

ALLEGRETTO
MILITARE
MA NON TROPPO

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'ALLEGRETTO MILITARE MA NON TROPPO'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics: 'A youthful Knight whose hopes were bent On Glory's bright career'. The music continues with a second line of lyrics: 'ray'd himself and forth he went, A dauntless Ca-van-lier.' The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like 'Ar.' (crescendo) and 'A' (accendo).

...gainst each foe, up on each field, He bore a gallant part.

....., But there was one who

would not yield, Yes one who would not yield, But there was one who

would not yield, And that was Wo-man's heart.

The no ble youth, still

...dis may'd, De-ter mind not to flee...., Though if the truth be

told, a...fraid, that he might vanquish'd be. Oh

as for he the maid, he cried, I bore a de-creant part.....

....., And fighting still for

what he sigh'd, fighting for what he sigh'd, And fighting still for

what he sigh'd, he cap... turd he capturd, Wo man's

heart.

cres: *p* *cres:* *f* *mf* *f*

TENTH EDITION.

AWAY, AWAY, TO THE MOUNTAINS BROW,
a Cavatina.

as Sung with unbounded Applause, by

MRS WAYLETT.

Theatre Royal Drury Lane.

DEVIL'S BROTHER.

Grand Musical Festivals.

Composed by

ALEXANDER LEE.

Ent. Sta Hall.

Price 2'6

London. Published by H. WILBY, late Lee & Lee, 51, Haymarket

French Royal's Quadrant



AWAY, AWAY TO THE MOUNTAIN'S BROW.

1

SUNG BY MRS. C. W. L. L. ETT ~~~~~ COMPOSED BY A. L. E. E.

Andante
6/8
Allegretto

A - way, a - way . . . to the Mountain's brow, . . . Where the
trees are gently Sav - ing; A - way, a -

The musical score is written for a piano and voice. It begins with a tempo marking of 'Andante' and a time signature of '6/8'. The piano part is written in a grand staff (treble and bass clefs) and features a steady accompaniment of eighth notes. The voice part is written in a single staff and includes the lyrics: 'A - way, a - way . . . to the Mountain's brow, . . . Where the trees are gently Sav - ing; A - way, a -'. The score is divided into two systems, with the first system containing the first two staves and the second system containing the remaining staves. The music is in a key of G major, indicated by one sharp (F#) on the treble clef.

way, a-way, . . . to the Mountain's brow, Where the stream . . . is gently

la - ving, And beau - - - - ty, my love, on thy cheek shall dwell,

I, like the rose as it opens to the day, While the

ze - - - - - phyr that breathes thro' the flow'ry dell . . . Shakes the spark - ling

dew drops a-way, away. way, a-way. . . . to the

FP

fp

Mountain's brow, . . . Where the . . . gently way-ing;

A-way. a-way, a-way. . . . to the

Mountain's brow, . . . Where the stream . . . is gently la-ing,

f *dim* *fp*

Where the stream . . . is gently la - ving; Where the stream . . .

. . . is . . . gent - - - ly la - - - ving

A way, a way . . . to the sunny glen . . . Where the

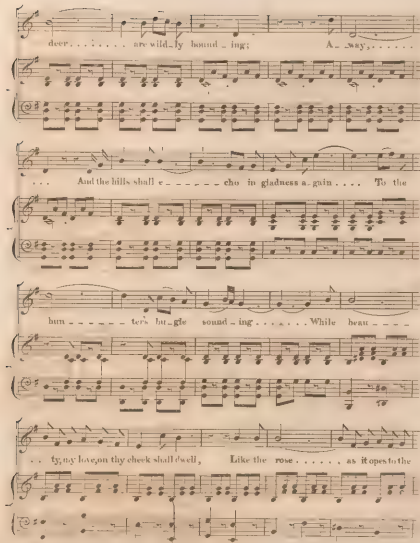
The musical score is handwritten on aged paper. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The first system has two lines of lyrics. The second system has one line of lyrics. The third system has one line of lyrics. The music is in a simple, folk-like style with a key signature of one sharp (F#).

deer are wild-ly bound-ing; A-way,

... And the hills shall e- - - - - cho in gladness a-gain To the

horns - - - - - ter's bu-gle sound-ing While beau- - - -

ty, my love, on thy cheek shall dwell, Like the rose as it opes to the



ly: While the ze- phyr that heathen the flow'ry d. l.

. . . Shakes the spark-ling dew drops a-way away A-way, a-way . . .

. . . to the rocky glen, . . . Where the deer . . . are wildly bound-ing;

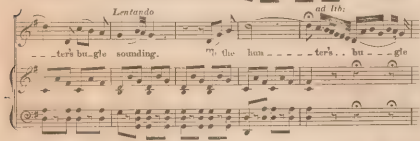
A way And the hills shall e- . . . cho in gladness again . . .

... To the hun - - - - - terk bugle sounding To the hun - - -



The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is not yet indicated. The lyrics are: "... To the hun - - - - - terk bugle sounding To the hun - - -".

Lento - - - terk bugle sounding. *ad lib.* To the hun - - - - - terk's .. bu - - - gle



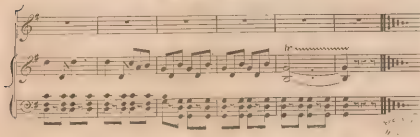
The second system of the musical score. It continues the vocal line and piano accompaniment. The tempo changes to *Lento* (marked above the first staff) and then *ad lib.* (marked above the vocal line). The lyrics are: "- - - terk bugle sounding. To the hun - - - - - terk's .. bu - - - gle".

sound - - - - - ing.



The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "sound - - - - - ing.".

tr



The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "tr".

Early Print

ILL NOT THROW AWAY THE FLOWER,
A BALLAD,

Written by
Wm. Miller,
In the Spirit of
MY GRANDFATHER,

Performed at the
Man. Theatre, Royal English Opera.

The Poets by
Thomas Haynes Bayly Esq^{re}

The Music by
ALEXANDER LEE.

*Composer to the New Theatre Royal English Opera House,
Late Lessee & Musical Director of the Theatre Royal Drury Lane*

Not 2000 Ed. L.

Price 2

London, Published by LEE, 59, Fifth Street, St. Pauls.

lee

WILL NOT THROW AWAY THE FLOWER.

The Poetry by T. H. BAYLY Esq.^r—Composed by A. LEE.

ANDANTE
 QUASI
 ALLEGRETTO.

p *For Violoncello.*

lentando

f

I'll not throw a-way the
 flow- - er, Tho' 'twas ne-ver call'd for me; Tho' a

Original Key $A \flat$.

ri - val sought the bow - er, When it bloom'd up - on the tree. I could

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "ri - val sought the bow - er, When it bloom'd up - on the tree. I could". The piano accompaniment consists of two staves: the right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

valorosamente.
scorn it, I could scorn it, When his fa - vor'd gift I

The second system of the musical score. The vocal line continues with the lyrics "scorn it, I could scorn it, When his fa - vor'd gift I". Above the vocal line, the instruction "*valorosamente.*" is written. The piano accompaniment continues with similar patterns, including some triplets in the right hand.

dol
see; Thou hast worn it, Thou hast worn it, And it

The third system of the musical score. The vocal line has the lyrics "see; Thou hast worn it, Thou hast worn it, And it". Above the vocal line, the instruction "*dol*" is written. The piano accompaniment continues with the same rhythmic patterns.

must be dear to me. I'll . . . not throw away the

The fourth system of the musical score. The vocal line has the lyrics "must be dear to me. I'll . . . not throw away the". The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

flow - er, Tho' twas never cull'd for me; Tho' a ri - val sought the

bow - er, When it bloom'd up - on the tree. I'll not throw a -

way not throw away the flower, Tho' twas never cull'd for me; I'll

not throw away, not throw away the flower, Tho' twas never cull'd for

The musical score is written on five systems of three staves each. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are a grand staff with a treble and bass clef, also in one flat. The lyrics are written below the top staff of each system. The notation includes various musical symbols such as notes, rests, and accidentals.

me.

I'll not spurn the rose he ga - - ther'd, Not from thee, the gift I

take; And when ev'ry leaf is with - - er'd, Still I'll prize it for thy

sake. *f* *valorosamente* I could scorn it - I could scorn it, When his

mf

fa - - - - - world gift I see; *Thou hast worn it thou hast*

fa - - - - - world gift I see; *Thou hast worn it thou hast*

worn it, And it must be dear to me. *I'll* not throw away the

worn it, And it must be dear to me. *I'll* not throw away the

flow - - - er, Tho' twas never cul'd for me; . . . Tho' a

flow - - - er, Tho' twas never cul'd for me; . . . Tho' a

ri - - - val sought the bow - - - er, When it bloom'd up - - on the

ri - - - val sought the bow - - - er, When it bloom'd up - - on the

tree, I'll not throw a-way not throw away the flower, Tho' 'twas

never could for me; I'll not throw away, not

throw away the flower, 'Tad 'twas never could for me . . .

The musical score is written on aged, yellowed paper. It features a vocal melody line in treble clef and a piano accompaniment in bass clef. The lyrics are written below the vocal line. The score is divided into four systems. The first system contains the first line of lyrics. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The piano accompaniment consists of chords and moving lines in the left hand. There are some markings above the notes, such as 'tr' for trill and '3' for triplets. The paper shows signs of wear, including creases and discoloration.

DEEP IN THE FOREST DELL,

Sung by

Miss S. Homer,
in the Grand Opera

THE MOUNTAIN SYLPH.

Performed at the

Va. Theatre Royal, English Opera House.

Composed by

JOHN BARNETT.

Written by F. F. Thackeray Esq.

LONDON

PUBLISHED BY W. HAWES, 355, STRAND.

W. Hawes

John Barnett

"DEEP IN A FOREST DELL"

Written by T. J. THACKERAY, ESQ.

Composed by JOHN BARNETT.

ALLEGRETTO NON TROPPO

The musical score is written for voice and piano. It begins with a piano introduction in G major, 6/8 time, marked 'ALLEGRETTO NON TROPPO'. The introduction features a melody in the right hand and a supporting bass line in the left hand. The vocal entry occurs at the second measure of the first system, with the lyrics 'Deep... in a forest dell, The Syl...'. The piano accompaniment continues with chords and moving lines. The second system of the vocal part has the lyrics '...phid loves to dwell, deep deep deep deep in a fo...rest'. The piano accompaniment includes a dynamic marking of 'p' (piano). The third system of the vocal part has the lyrics 'dell, The Syl...phid loves to dwell, to dwell, With...'. The piano accompaniment also includes a dynamic marking of 'p'. The score concludes with a final chord in the piano part.

Deep... in a forest dell, The Syl...

...phid loves to dwell, deep deep deep deep in a fo...rest

dell, The Syl...phid loves to dwell, to dwell, With...

2

pp

the ti mid fawn, Sport... ing at ear ly dawn. Sport

pp

ing at ear ly dawn. Or scours na

lim pid stream..... Skimming the noon tide beam. ...

..... Revels in sha dy sha dy bow'r, En..amourd of

leaf of leaf and flow'r, En..amourd of leaf and flow'r.....

..... En..amourd of leaf and flow'r.

PIU ALLEGRO.
Oft with the lark I soar..... When the stars their ra..diance

pour..... When the sunbeams the sunbeams rise..... In the

4.

east...ern the east...ern skies..... But ah! no more I

The first system of the musical score. The vocal line (treble clef) begins with a half note 'east', followed by a quarter note 'ern', then a half note 'the', a quarter note 'east', a half note 'ern', and a quarter note 'skies'. This is followed by a dotted line, then a half note 'But', a quarter note 'ah!', a half note 'no', and a quarter note 'more'. The system ends with a half note 'I'. The piano accompaniment (treble and bass clefs) consists of chords and moving lines in the right hand, and a steady bass line in the left hand. A piano dynamic marking 'p' is present below the piano part.

fore..... Chained by the tyrant Love..... My

The second system of the musical score. The vocal line continues with a half note 'fore', followed by a dotted line, then a half note 'Chained', a quarter note 'by', a half note 'the', a quarter note 'tyrant', a half note 'Love', a dotted line, and a half note 'My'. The piano accompaniment continues with chords and moving lines.

sport my joys are over..... I weep and I a

The third system of the musical score. The vocal line continues with a half note 'sport', a quarter note 'my', a half note 'joys', a quarter note 'are', a dotted line, then a half note 'I', a quarter note 'weep', and a half note 'and'. The system ends with a half note 'a'. The piano accompaniment features a more active right hand with many sixteenth notes.

piu lento
dote. ... I weep. I weep. I weep and I

The fourth system of the musical score. The tempo marking '*piu lento*' is written above the vocal line. The vocal line continues with a half note 'dote.', followed by a dotted line, then a half note 'I', a quarter note 'weep.', a half note 'I', a quarter note 'weep.', a half note 'I', a quarter note 'weep', and a dotted line 'and I'. The piano accompaniment continues with chords and moving lines.

tempo primo.

.... a dore. Deep.....

.... in a forest dell, The Syl.....phid loves to

dwel, deep deep deep deep in a fo...rest dell, The Syl...phid

loves to dwell, to dwell. Deep..... in a forest dell, Deep.

p *p* *pp* *pp*

Handwritten musical score for a song, featuring a vocal line and piano accompaniment. The lyrics are: "in a forest dell. The Sylphid loves to dwell to dwell... The Sylphid loves to dwell". The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like "cres." and "ff".

In Mackintosh

THERE'S A GOOD TIME COMING.

A Song.

Written by

CHARLES MACKAY.

The Music Composed

and Dedicated to

G. Henry Bianchi.

BY

HENRY RUSSELL.

Ent. Sta. Hall.

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ALSO AS A VOCAL DUET
THE IVY GREEN Arranged by E. J. LODGE 2/6

Henry Russell

THERE'S A GOOD TIME COMING.

The Poetry by CHARLES JACKSON.

The Music by HENRY RUSSELL.

ASSAI
ALLEGRO.

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'ASSAI ALLEGRO.' The score consists of four systems of music. The first system shows the piano introduction with a treble staff containing a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the piano introduction, with a 'ff' (fortissimo) dynamic marking. The third system features a 'pizz' (pizzicato) marking and includes a vocal line with a melisma '8' (eighth note). The fourth system contains the vocal entry with the lyrics: 'There's a good time coming, boys, A good time coming: We may not'. The piano accompaniment continues with a steady eighth-note bass line.

live to see the day, But earth shall glisten in the ray, Of the

good time coming. Cannon balls may aid the truth, But

thought's a weapon stronger, We'll win our battle by its aid, Wait a little longer.

CHORUS. *Animato.*

There's a good time coming, boys, A good time coming, There's a good time coming, boys, wait a little longer.
There's a good time coming, boys, A good time coming, There's a good time coming, boys, wait a little longer.
There's a good time coming, boys, A good time coming, There's a good time coming, boys, wait a little longer.

2nd VERSE

3

There's a good time coming, boys, A good time coming: War in

all men's eyes shall be A monster of in i qui - ty In the

good time coming Nations shall not quarrel then, To

power which is the stronger. Nor slaughter men for glory's sake Wait a little longer.

Animato.

There's a good time coming, boys, A good time coming, boys, wait a little longer.

There's a good time coming, boys, A good time coming, boys, wait a little longer.

There's a good time coming, boys, A good time coming, There's a good time coming, boys, wait a little longer.

3rd VERSE.

There's a good time coming, boys, A good time coming, And a

poor man's fa-mi-ly. Shall not be his mi-se-ry, In the

good time coming *gr a* Ev'ry child shall be a help, To

make his right arm stronger, The happier he, the more he has; Wait a little longer.

Animato.

There's a good time coming, boys, A good time coming, There's a good time coming, boys, Wait a little longer.
 There's a good time coming, boys, A good time coming, There's a good time coming, boys, Wait a little longer.
 There's a good time coming, boys, A good time coming, There's a good time coming, boys, Wait a little longer.

4th VERSE

5

There's a good time coming, boys, A good time coming In the
children shall not toil, Under or a boye the soil, In the
good time coming. But shall ply in healthful fields, 'Till
limbs and mind grow stronger And every one shall read and write, Wait a little longer.

5

There's a good time coming, boys,
A good time coming;
The people shall be temperate,
And shall love instead of hate,
In the good time coming:
They shall use and not abuse,
And make all virtue stronger:
The reformation has begun: —
Wait a little longer.

6

There's a good time coming, boys,
A good time coming:
Let us aid it all we can,
Every woman, every man,
The good time coming:
Smallest help, if rightly given,
Makes the impulse stronger,
It will be strong enough one day;
Wait a little longer



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... of quality and the ease of carrying the Instrument ...
... of these Instruments will be found to be in the highest degree perfect ...

WEE'RE THE BEE SUCKS,

BY DR. ARNE,

From *Shakespeare's Day of the Beespest*,

WITH NEW ACCOMPANIMENT FOR THE PIANO-FORTE.

ANDANTE



WHERE THE BEE SUCKS.

Let's back do I fly — — — — — At - ter was - set mer - ri - ly,

mer - ri - ly at - ter was - set mer - ri - ly,

1st time. 2nd time.

Mer - ri - ly, mer - ri - ly, shall I live

Stru.

now, Un - der the blue-rose that hangs on the bough — mer - ri - ly, mer - ri - ly, shall I live

WHERE THE BEE SUCES.—THE PANDORA WALTZ.

3

son, Un-der the blue-som that beags on the beagh, Un-der the blue-som that beags on the

beagh.

THE PANDORA WALTZ.

COMPOSED BY L. J. C. (COPYRIGHT.)

ALLEGRETTO

mp

GALOPADE.

COMPOSED BY H. HERZ.

Ben ad lib.

f *sf* *Fine.*

loco
p *cres* *cres* *da.* *Da Capo al Fine.*

TRIO
Po le agito

ff

Da Capo al Fine.

L. J. Hodges

WOMAN RULES YOU STILL,

Song.

SUNG BY

MADAME ANNA THILLON,

lightly veiled

IN

THE SULTANA.

Composed by

EDWARD J. LODER.

No. 1012

Price 2'

L O N D O N,

Published by

FRAMER, BRADLEY & CO

201 Regent Street, & 67, Conduit Street.

WOMAN, WOMAN RULES YOU STILL.

ALLEGRETTO
SCHERZANDO.

Vain.ly of su.pe.rior wis.dom

Your proud sex make such a boast Tho' you'd fain despise our ta.lent

Still we prove we have the most King or peasant know our pow'r

Own our worth in sorrow's hour Say or do whate'er you will

Woman, woman rules you still! Say or do what you will

Woman woman rules you st.ill Say or do what you will Woman woman rules you

47

In all things 'tis we who guide you, You must fol-low where we

lead; If you frown we but de-ride you!

Still we're your best friends in need. Those at courts who seek pro-

mo-tion Must to woman pay de-vot-ion; You may say what'er you

The musical score is written on three systems. Each system consists of a vocal melody line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line, with hyphens indicating syllables that span across bar lines. The paper is aged and slightly discolored.

w. ll Woman, woman rules you still! Say or do . . .

what you will . . . Woman, wo - man rules you still . . . Say or do . . .

what you will . . . Woman, woman rules you still!

4937



OH! FAREWELL

FROM THE CELEBRATED FINAL

SUNG BY M^r REEVES IN 'DONIZET'

"LUCIA DI LAMMERMOOR"

VOCE

PIANO

FORTE

O, farewell! thou heavenward fly-ing, With angels, shall a-dore, .. Soon I'll
 To che a Dio spiegar... ti l'a li O bell' alma in ca mo ra ... to ti ri...

join thee, and thy spi-rit Shall turn to me, shall turn to me once
 .. to gi a me pla-ca-to te .. cu a scen-da te .. co a scen-da il tuo fe...

more. Nurs'd in sorrow—lost in madness, Hopeless, blighted was our low; But oh
 del. Ah! se li-ra dei mor-ta... li fe-co a noi si cru-da guerra. Se oh

hearts, by man di-vi...del Shall meet a gain a love, soon I'll join thee, and our
 fan...no in terra se con quon-pa-l an...no in ciel, Oh! bell' al-ma tu, na-mo.

hearts, shall meet again, shall meet again, shall meet again a love shall meet a gain a
 ra-ta, bell' al-ma tu, na-mo...ra-ta, ne con quon-ga il nome in ciel Oh! bell' al-ma tu, na-mo.

...love, shall meet a gain a love shall meet shall meet a gain a
 ra-ta, bell' al-ma tu, na-mo...ra-ta, ne con quon-ga il nome in

ALLEGRO
 ...love, Death, I seek thee! I ti se-guo

ALLEGRO
 Death, I seek thee? Can I dread thee?
 M-rir vo-gh, m-rir vo-ghio

No! No! No! No!
No! No! No! No!

Death, I seek thee! —
No! No!

Death, I
a te

LARGHETTO.

seek thee!
a... go

Can I dread thee?
O bell' al... ma

In thee I come,
fi ri... vol... gi oh

To thee I
al... tu... fi...

come,
di

Nurs'd in sor... row lost in madness,
ah! se... ti... ra... dea mor... ta... li

Hopeless, blighted was our love... But oh
fe... ce a noi si cru... da guer... ra se di...

hearts, by man di... ti ded
fun... mo in terra ne

Shall meet a gain a... bote
con... giun... ga il mu... me in ciel

Soon I'll be in they, and our
O bell' al... ma in... na... mu...

hearts
ra... ta O

shall meet again shall meet again, shall meet a gain, a... bote
bell' al... ma in... na... mu... ra... ta, ne con... giun... ga il mu... me in ciel

shall meet a gain a... bote
bell' al... ma in... na... mu...

have,
ra... ta O

shall meet a gain a... bote
bell' al... ma in... na... mu... ra... ta, ne con... giun... ga il mu... me in ciel

shall meet a gain a... bote
bell' al... ma in... na... mu...

have. Soûn I'll join thee! Soûn I'll join thee! We shall meet
 ciel. Se de...vi...ra fusino in ter...ra ne con-guin...ga'il mi...me in

have, we shall meet a gain a have shall meet
 ciel, ne con-guin ga'il nu...me in ciel, il nu...me in

gain, a gain a have, I join
 ciel, il nu...ra in ciel, il nu...

thee a have
 me in ciel, il nu...

No.
Deutsche Lieder.
SONGS OF GERMANY
 WITH
German and English Words.

- N^o 1, TRAD, TRAD, TRAD,
- 2, AM I NOT DEAREST ONE THINE,
- 3, THE FIRST VIOLET,
- 4, WHAT IMPULSE MAKES THE HUNTER BOLD,
- 5, THRO' THE ALPS,
- 6, THE STANDARD BEARER,
- 7, SHE IS MINE,
- 8, THE WANDERER,
- 9, MY HOME THOU'LT NEVER BE FORGOT,
- 10, MY HEARTS ON THE RHINE,
- 11, HARK THE POST HORN,
- 12, GENTLE BREEZES,
- 13, HOME
- 14, HEART MY HEART,
- 15, ROSALIE,
- 16, HARK THE LARK,
- 17, KNOW'ST THOU THE LAND,
- 18, THE BLIND GIRL,
- 19, I'LL SOLACE THEE,
- 20, THE ERL KING,
- 21, ON WINGS OF SONG,
- 22, THE MINSTRELS SONG,
- 23, GREETING,
- 24, SLUMBER AND DREAM,
- 25, ITALY,
- 26, SONG OF THE SOUTHLANDER.
- 27, AVE MARIA
- 28, FONDLY I DREAM OF THEE
- 29, ADELAIDE.
- 30, SPRING'S RETURN.
- 31, FLOATING OER THE FOREST.
- 32, THE TWO CRENAIERS.
- 33, THE HUNTSMAN
- 34,
- 35,
- 36,
- 37,
- 38,
- 39,
- 40,

*Alles Lutes Lied
 Du du liegst mir
 Das erste Veilchen
 Und der Jäger
 Das Alpenhorn
 Das Standardwacht
 Sie ist mein
 Der Wanderer
 Du
 Wenn Sehnsucht
 Von der Straße her
 Mädchen
 Gemuth
 Herr Mann Herr
 Erlkönig
 Ich dich du dich
 So ist das Land
 Das blinde Mädchen
 Das Lute
 Der Erl König
 Auf Wingen des Sanges
 Tage n. Lied
 Greet
 Wogenland
 Italien
 Soutlander's Vortheil
 An Adelaide
 Fr. Spring
 Ein Wald
 Die beiden Grenadiere
 Der Jäger*

- | | |
|--------------|-----|
| HÜCKEN | 2 |
| MÜLLER | 1½ |
| WENDELSSOHN | 1.6 |
| SPOHR | 2 |
| PROCH | 2½ |
| LINOPainter. | 2 |
| CURSCHMANN | 2 |
| SCHUBERT | 2 |
| KELLER | 2 |
| SPEYER | 2 |
| KREUTZER | 2½ |
| SCHUBERT | 2 |
| REISSIGER | 2 |
| HEINE | 2 |
| HÜCKEN | 2 |
| SCHUBERT | 1 |
| BEETHOVEN | 2½ |
| PROCH | 2 |
| KELLER | 2 |
| SCHUBERT | 3 |
| WENDELSSOHN | 2 |
| Do | 2 |
| Do | 1 |
| Do | 1.6 |
| Do | 1.6 |
| ESSER | 2 |
| SCHUBERT | 2 |
| KREBS | 2½ |
| BEETHOVEN. | 3½ |
| WENDELSSOHN. | 1.6 |
| Do. | 1.6 |
| SCHUMANN | 2½ |
| F HÜCKEN | 2 |

Not Sea Hall

Pr

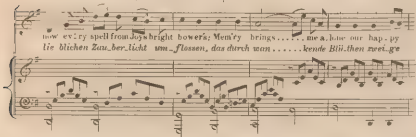
LONDON.
 D'ALMAINE & Co. 20, SOHO SQUARE.

ADELAIDE.

Translated by
LEONARD ROLFE.

The Music by
L. VAN BEETHOVEN.

LARGHETTO.



A la cande.

12 351

In the crys-tal wa'r'd stream; The snow-crown'd
In der spie-gelnden Fluth im Schnee der

mountain; When the Day's golden smiles light o'er each foun-tain; Thro' the
Al-pen in der sink-enden Ta-ges Gold-ge-wölke... im Ge

pale as - lent star light, thou art shin-ing, art shin-ing, A - de-la-
fal - de der Ster-ne strahlt dein Bild-niss, dein Bild-niss, A - de-la-

- i - de! When the Day's golden smiles light o'er each
- i - de. in der sink-enden Ta-ges Gold-ge-

13

fountain; In the pale si - lent star-light Thou art
wol-ke im Ge-fil - de der Ster-ne strahlt dein

ff *p*

shin-ing, art shin-ing, A - - - - - dela-i-de!
Bild-niss, dein Bild-niss A - - - - - dela-i-de.

pp

Low soft
.I . bend - -

pp

winds now thy gen-tle tones are bringing;
lüft-chen im zar-ten Lau-be flüstern,

pp

4

Sil - ver may - bells with thy dear name are ringing; Light waves
 Sil - ber - - glück - chen des Mays in Gras - se züscheln, Wel - len

mur - mur; the Night - in - gales are sigh - ing;
 raus - chen, und Nach - ti - gul - len flo - ten

Light waves mur - mur; the Night - in - gales are
 Wel - len raus - chen und Nach - ti - gul - len

sigh - ing "A - de - la - i
 flo - ten A - de - la - i

do! Low soft winds now thy gentle tones are bringing: Silver
 do. A - bend - lift - chen im zur - ten Lau - be flüstern. Silber

may - bells with thy dear name are ringing Light waves murmur, the Nightingales are
 glöck - chen des Mays im Grä - se säuseln, Wä - len rauschen, und Nüch - tigel - ten

sighing: the Nightingales are sigh - ing. "A - - - de - - - la -
 flö - ten, und Nüch - tigel - ten flö - ten A - - - do - - - la -

- i - de - " "A - - - de - - - la - i - de - "
 - e - do - " A - - - de - - - la - i - de - "

ALLEGRO MOLTO.

But when coldly when cold - ly in yon grave
 Erst o Wunder! o Wun - der! ent - blüht auf

f *p*

dark - ly ly - ing, when cold - ly in
 mei - nem Gra - be O Wun - der! ent

f *p*

yon grave dark - ly ly - ing, One sweet flower will from my heart be
 blüht auf mei - nem Gra - be, ei - ne Blume der A - sche mei - nes

stealing, One sweet flower will from my heart be stealing, Thy name
 Herzens, der A - sche mei - nes Herzens, deut lich

f *p*

And the

12381

on ly thy name on ly each purple bud re - vealing, each purple bud re -
 schimmert, deut lich schimmert auf je den Purpur - blät chen, auf je den Pur - pur

- vealing.
 blät chen. A - de - la - i - de.
 A - de - la - i - de.

A - de - la - i - de.
 A - de - la - i - de.

But when coldly,
 Einst o Winter! But when coldly
 Einst o Winter!

in yon grave then lying, in yon grave ly - ing. One sweet
ent blüht ach ent blüht auf mei - nem Gru - ße ei - ne

flower will from my heart be stealing, will from my heart be
Blume der A - sche meines Herzens, der A - sche mei - nes

stealing. Thy name on - ly, thy name on - ly each purple bud re -
Herzens, deat lich schünnet, deat lich schünnet auf jedem Purpur
pp *cresc.*

- vealing, each purple bud re - vealing. "A - de - la - i - de."
blüthen auf jedem Purpur blüthen. A - de - la - i - de.

A - - - de - la - i - - - de - thy name on - ly each purple bud re -
 A - - - de - la - i - - - de. deut - lich schimmert auf jedem Purpur.

f *p*

- vealing, each pur - ple bud re - veal - ing "A - - - de - la -
 - blättchen, auf je - dem Pur - pur blättchen A - - - de - la -

p *cresc.*

- i - - - de - A - - - de - la - i - - -
 i - - - de. A - - - de - la - i - - -

ff *ff* *p* *cresc.* *ff* *ff*

- de - A - - de - la - i - - de -
 - de. A - - de - la - i - - de.

p *pp*

Adelaide.

19.381



From the collections of Sydney Living Museums / Historic Houses Trust of NSW



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Ethiopian Melodies.

THE
VIRGINIA ROSEBUD.

As Sung by the
NEW YORK SERENADERS.

No. 4.

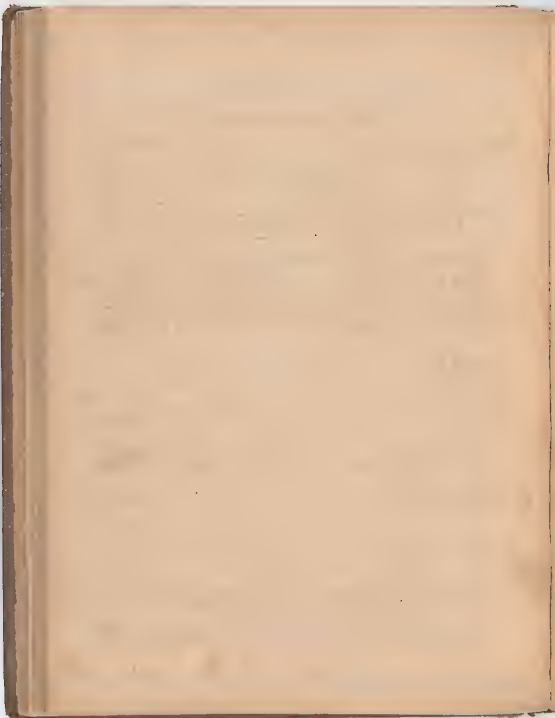
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**The whole of the above Melodies, as arranged and sung by the
New York Serenaders.**



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

THE VIRGINIA ROSE BUD.

Composed and sung

by F.H. Kavanaugh.

ALLEGRETTO.

PIANO *f*

 The piano introduction is written for a grand piano in 2/4 time, marked 'ALLEGRETTO' and 'f' (forte). It consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

2d. VERSE, Oh thou this heart was with'rd and dejected I was de'd thro' the fields but all in

p

 The vocal melody for the second verse begins with a piano (*p*) dynamic. It is written on a single staff in treble clef, with lyrics underneath.

p

 The piano accompaniment for the second verse begins with a piano (*p*) dynamic. It is written on a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a simple accompaniment.

vain And ev'-ry plant on me a shade re-lected The tears they fell a round me like ^{the}

This block contains the continuation of the vocal melody and piano accompaniment for the second verse. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

you The sun a h've look'd down on my sor- row My heart was with'd I sought for her in

The vocal melody continues with the lyrics, maintaining the melodic line established in the previous section.

air: O how I watch'd that little plant while creeping, she like her mother always fight and

The piano accompaniment continues, providing a steady accompaniment for the vocal line.

(123)

S. P. W.

as My child was stole, was lost to me for ever I ne-ver saw that an-gel form a-gain

One night I left her in her bed a sleeping And in the morning she was stole a way

My child was stole was lost to me for ever I ne-ver saw that an-gel form a-gain

One night I left her in her bed a sleeping And in the morning she was stole a way.

CHORUS. Lively.

Day stole, day stole, day stole dis-chil'd a way, Day stole, day stole, day stole dis-chil'd a way

Day stole, day stole, day stole dis-chil'd a way, Day stole, day stole, day stole dis-chil'd a way

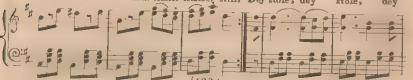
SOLO. Più Andante.

O hear me now calling O hear me I pray, My heart my heart is breaking For my child for my

AD LIB: CHORUS, SOLO, CHORUS



CHORUS. Allegro.

(123)
S.P.W.

stole my child a way, Dey stole, dey stole, dey stole my child a
stole my child a way, Dey stole, dey stole, dey stole my child a
way, Dey stole, dey stole, dey stole my child a way, Dey stole, dey
way, Dey stole, dey stole, dey stole my child a way, Dey stole, dey
stole, dey stole my child a way,
stole, dey stole my child a way,

(131)
S.P.W.



Ethiopian Melodies.

NELLY WAS A LADY,

As Sung by

JOSEPH P. NASH,

OF THE

NEW YORK SERENADERS.

No. 1.



Price 1s. 6d.

Sydney:

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**The whole of the above Melodies, as arranged and sung by the
New York Serenaders.**





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**The whole of the above Melodies, as arranged and sung by the
New York Serenaders.**



NELLY WAS A LADY

VOICE

ADAGIO

PIANO

FORTE

Down on de Mrs. sis. sip pi float...ing, Long time I trabble on de way

all night de cot ton wood a to .ting, Sing for my true lub all de day

The musical score is written on a single page with a cream-colored background. It features three staves: a vocal line at the top, a piano accompaniment in the middle, and a forte accompaniment at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ADAGIO'. The lyrics are written below the piano and forte staves, corresponding to the vocal line. The piano part consists of a continuous melody with many sixteenth and thirty-second notes. The forte part provides a harmonic foundation with chords and single notes. The lyrics are: 'Down on de Mrs. sis. sip pi float...ing, Long time I trabble on de way' and 'all night de cot ton wood a to .ting, Sing for my true lub all de day'.

CHORUS

Nel ly was a La...dy Last night she died Toll de bell for lub ly Nell my

Nel ly was a La...dy Last night she died Toll de bell for lub ly Nell my

Nel ly was a La...dy Last night she died Toll de bell for lub ly Nell my

Nel ly was a La...dy Last night she died Toll de bell for lub ly Nell my

The musical score for the chorus consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and repetitive, with the lyrics 'Nel ly was a La...dy Last night she died Toll de bell for lub ly Nell my' repeated four times.

repeat CHORUS.

dark Vir gin ny bride.

dark Vir gin ny bride.

dark Vir gin ny bride.

dark Vir gin ny bride.

CHORUS

The musical score for the repeat of the chorus consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and repetitive, with the lyrics 'dark Vir gin ny bride.' repeated four times. The word 'CHORUS' is written below the piano accompaniment.

Down on de Mississippi floating

Long time I troddle on de way,
All night de cotton wood a totting
Ning for my true but all de day.

Now I'm unhappy, and I'm weeping,
Can't tote de cotton wood no more;
Last night while Nelly was a sleeping,
Death came a knocking at de door.

When I saw my Nelly in de morning,
Smile till she open'd up her eyes,
Seemed like de light ob day a dawning,
Jist 'fore de Sun begin to rise.

Close by de margin 'ob de waters,
Where de lone weeping willow grows,
Dar lib'd Virginny's lubly daughters,—
Dar she in death may find repose.

Down in de Meadow 'mong de Clober,
Walk wid my Nelly by my side;
Now all dem happy days am ober,
Farewell, my dark Virginny bride!

Emily Hoare

LAYS OF THE NIGHT

NO 1. THE MIDNIGHT MOON NO 2. THE MURMURING SEA.

.V72

THE MURMURING SEA.

WORDS BY MR^S CRAWFORD.

MUSIC BY STEPHEN GLOVER.

Andante
Grazioso

1st Voice.

Murmuring sea! beau tiful sea! How I love to list to thy me lody, When the

winds are still in thy roe-ky caves, And the sweet stars glance on thy

2nd Voice

purple waves: And the sweet stars glance on thy pur...ple waves: 'Tis

Cres

then I dream of the distant land, Where I left a loving and joyous band; Oh!

dearer than ever they seem to be, As I muse on the shore of the

murmuring sea. As I muse on the shore of the murmuring sea.

Rall.

*Tranquillo.
a tempo.*

Murmur-ing sea! beau-ti-ful sea! Oh! dear-er than ev-er they

Murmur-ing sea! beau-ti-ful sea! Oh! dear-er than ev-er they

*Tranquillo.
p a tempo.*

seem to be, As we muse on the shore of the murmuring sea the

seem to be, As we muse on the shore of the murmuring sea the

murmuring, murmuring sea. Beau-ti-ful sea! beau-ti-ful

murmuring, murmuring sea. Beau-ti-ful sea!

sea! Murmur-ing murmur-ing, murmuring sea! Beau-ti-ful

beau-ti-ful sea! Oh! murmur-ing, murmuring sea!

4970

decrec. *Cres* *f*
 sea! murmur ing sea! Beau ti. ful. beau ti. ful, beau ti. ful...
Cres *de crec.*
 Beau ti. ful sea! murmur ing sea! Beau ti. ful, beau ti. ful...

decrec. *pp*
 sea!
 sea.

1st Voice.
 Murmur ing sea! beau ti. ful sea! I no more shall sail o'er thy wa ters free; But I
 watch the ships, till they fade from sight And my fan...cy fol lows their

11711

trackless flight: And my fan....cy follows their trackless flight

Cresc.

2nd Voice

Bounding a way to their destin'd mart, To the land so dear to my

p

lonely heart, Oh! dearer than ever it seems to me, As I muse on the shore of the

murmuring sea. As I muse on the shore of the murmuring sea.

Rall.

*Tranquillo,
a tempo.*

Murmur ing sea! beau tiful sea! Oh! dearer than ev...er it

*Tranquillo,
a tempo.*

Murmur ing sea! beau tiful sea! Oh! dearer than ev...er it

Tranquillo.

p *atras.*

seems to be, As we muse on the shore of the murmuring sea the

seems to be, As we muse on the shore of the murmuring sea the

Cres.

murmur ing, mur. muring sea. Beautiful sea! beau ti ful

Cres.

murmur ing, mur. muring sea. Beau ti ful sea!

7

decres. *p* *Cres*
 sea! Murmur ing, mur mur ing, mur mur ing sea! Beau ti ful
decres. *p*
 beau ti ful sea! Oh! mur mur ing, mur mur ing sea!
pp *Cres*
decres. *Cres*
 sea! Mur mur ing sea! Beau ti ful, beau ti ful, beau ti ful....
Cres *decres.*
 Beau ti ful sea! mur mur ing sea! Beau ti ful, beau ti ful ...
decres. *Cres*
decres. *Cres*
 sea!
 sea!
Cres *decres.* *pp* **FINF**

9070

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Harmonies of Nature

A DUET FOR
SOPRANO AND CONTRALTO.

sung by

THE MISSES A & M. WILLIAMS,
MISS POOLE & MRS WILSON, &c. &c.

THE WORDS BY

The Rev. Jn. Young, D.A.

COMPOSED & ARRANGED BY

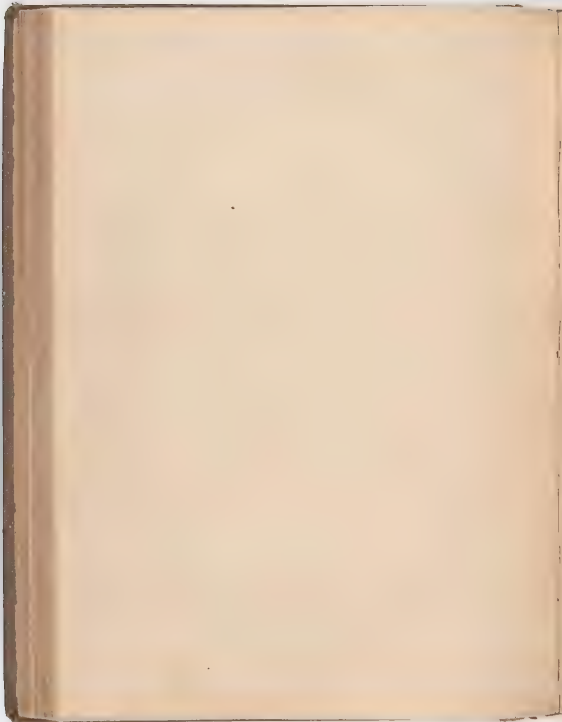
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AUTHOR OF 'BRIDAL BELLS', DUET
'THE ELFIN FAREWELL' AND 'SUMMER'

Five Six Half.

Pr 2/6

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THE HARMONIES OF NATURE.

The Words by the Rev^d J^{no} YOUNG, M.A.

The Music by WILLIAM WILSON.

ALLEGRETTO MA NON TROPPO.

f *p*

List, Sister list what voi ces, Are those that meet mine ear, Their
List, Sister list what voi ces, Are those that meet mine ear, Their
sounds my heart re. joi ces, Heavns har mo nies seem near: They come like
sounds my heart re... joi ces, Heavns har mo nies seem near: They

gusts of gladness, To drive our griefs away, And turn the
come like gusts of gladness, To drive our griefs away, our griefs away. And

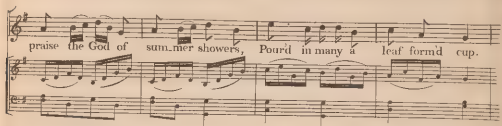
gloom of sadness To bright and sunny day. Joy, joy and praise are
turn the gloom of sadness To bright and sunny day. Joy, joy and praise are

blend... ing, From na... ture round and o'er us, To high... est heav...
blend... ing, From na... ture round and o'er us, To high... est heav...

...cend... ing, Let us all join in chorus.
...cend... ing, Let us all join in chorus.



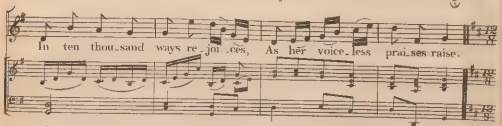
See the stars like meadow flowers, How they turn their bright eyes up, And



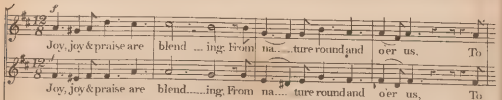
praise the God of summer showers, Pour'd in many a leaf form'd cup.



Na...ture with her mil...lion voi...ces join-ing heav'nly har-mo-nies,



In ten thou-sand ways re-joices, As her voice-less prai-ses raise.



Joy, joy & praise are blend...ing. From na...ture round and o'er us, To
Joy, joy & praise are blend...ing. From na...ture round and o'er us, To



high est heav'n as cend ing, Let us all join in chorus.

high est heav'n as. cend ing, Let us all join in chorus.

ALLEGRETTO.

2nd Time.

The bal my bree zes now are blowing the gent ly rippling brook;.....

Riv...ers to the O...cean flow ing In...sect hums from din...gle nook, The

bird like chir...rup of the crick et, The mer ry reap ers har...vest song,

5

No es rising or from field or thicket, The lays of gra ti...tude prolong.

Joy, joy and praise are blend...ing, From na...ture round and o'er us, To

high...est heav'n as...cend...ing, Let, Let us all join in cho...rus,

ff

Joy, joy and praise are blend...ing, From nature round and o'er us,

6

To high est heavn as cend ing.

To high est heavn as cend ing.

Let us all join in cho rus,

Let us all join in cho rus,

Let us join in cho rus,

Let us join in cho rus,

Let us all join in cho rus.

Let us all join in cho rus.

*V.L. Moore
1867-1891*

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Orbo Duet.

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J. E. CARPENTER.

Music by

STEPHEN CLOVER.

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VOICES OF THE NIGHT.

DUET

WORDS BY J. E. CARPENTER.

MUSIC BY STEPHEN GLOVER.

Moderato
con
Grazia.

The piano introduction is in G major, 2/4 time. It begins with a treble clef staff containing a series of eighth-note chords and a bass clef staff with a steady eighth-note accompaniment. The tempo is marked 'Moderato con Grazia' and the dynamic is 'mf'.

The piano accompaniment continues with a treble clef staff featuring more complex chordal textures and a bass clef staff with a consistent eighth-note pattern. Dynamics include 'f', 'p', and 'pp'.

When the lone-ly woods are still,..... Oh! how sweet to rove at will, When the
When the lone-ly woods are still, Oh! how sweet to rove at will, When the

The vocal duet consists of two staves, each with a treble clef. The lyrics are written below the staves. The piano accompaniment is shown in a bass clef staff at the bottom, starting with a 'p' dynamic.

Voices of the night. Duett. STEPHEN GLOVER.

4887

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night bird's plaintive song Floats the evening breeze a...

night bird's plaintive song Floats the evening breeze a...

Cres.
long; List'ning, in their onward flight, To the

Cres.
long; List'ning, in their onward flight, To the

Cres.
voices the voices of the night, That seem whisper' ing to the

voices the voices of the night, That seem whisper' ing to the

f *p*

flow'rs From a brighter_ brighter world than ours!.....

flow'rs From a brighter_ brighter world than ours!.....

Hark! what music greets mine ear On the breeze so loud and clear;

Sof.. ter now yet sweeter still!..... 'Tis e_cho from her distant hill! 'Tis

mf p mf p mf p mf p mf p

4447

Oh ye voices tell us where... Dwell ye in the upper air, Or, with

Oh ye voices tell us where... Dwell ye in the upper air, Or, with.

in... the caverns deep, Are the dwellings where ye sleep?....

in... the caverns deep, Are the dwellings where ye sleep?....

Cres. Come ye from the coral caves... Hidden 'neath the moonlit waves: From your

Cres. Come ye from the coral caves Hidden 'neath the moonlit waves: From your

Cres.

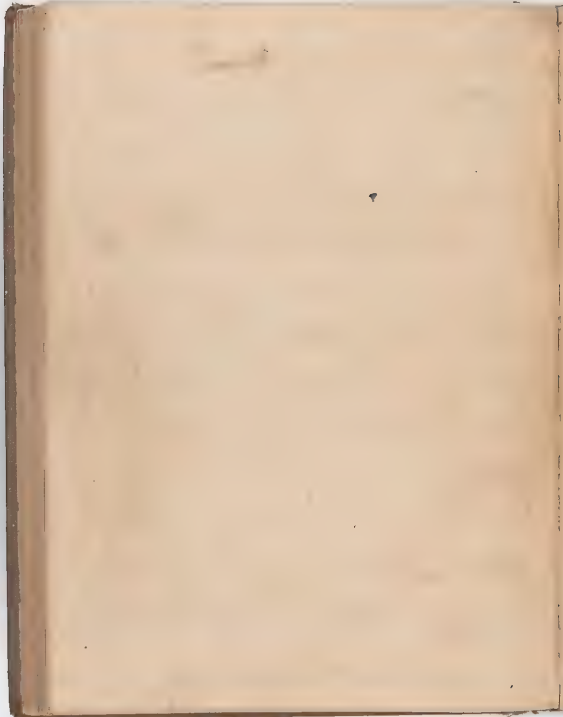
re gions dark or bright Answer answer! voices of the night....

re gions dark or bright Answer answer! voices of the night....

Hark! a sound! ... 'tis echo still That replies from yonder hill.....

Hark! a sound! ... 'tis echo still That replies from yonder hill.....

E-cho! E-cho! 'Tis echo from her dis-tant hill... 'Tis
 E-cho! E-cho! 'Tis echo from her dis-tant hill...
 e-cho!... E-cho!... Echo from her dis-tant
 E-cho! E-cho! Echo from her dis-tant
 hill
 hill
 hill
 FINE



Y. M. Mackworth

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ADAPTED TO ENGLISH WORDS

ALFRED MORLAND ESQ^r

No. 4

- NO. 1. OH! COULD I VIEW MY HOME AGAIN.
2. WILT THOU THEN REMEMBER ME?
3. O'ER THE DISTANT MOUNTAIN HEIGHT.
4. THE FAIRY GONDOLA. (DUET)
5. FRIENDSHIP SWEET FRIENDSHIP (D^o)
6. A SWEET GOOD NIGHT... (TRIO)...

for Ball.

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VIZ

ON 'NATIVE SCENES. - A MOTHER'S WELCOME SMILE
ON THE GOLD SHORES OF THE STRANGER. - ANGEL OF PEACE.
THE PARTING TEAR &c



THE FAIRY GONDOLA.

D U E T.

The Words by Alfred Morland Esq^r

The Music by Mercadante.

MODERATO.

VOICE.

PIANO
FORTE.

1st VOICE.

Oh! mark you fairy Gondola, On the o...cean ri.....ding;

Whilst voices with the sweet guitar, Come o'er the wa.....ters

gli.....ding. How soft the plaintive me...lody Up on the ear is
How soft the plaintive me...lody Up on the ear is

fall ing, Its notes like magic seem to be Ev'ry heart en thralling, Oh!
fall ing, Its notes like magic seem to be Ev'ry heart en thralling, Oh!

mark you lonely Gondola, Up on the ocean ri...ding, Whilst voices with the

mark you lonely Gondola, Up on the ocean ri ding, Whilst voices with the

cres: *f*

sweet guitar, Come o'er the wa...ters gli...ding, Come o'er the

sweet guitar, Come o'er the wa...ters gli...ding, Come o'er the

dim

rallen.

wa...ters gli... ding.

wa...ters gli... ding.

rallen *ff a tempo*

2nd Voice.

The moon has lit the silent deep, Stars are brightly beam.....ing.

Yet, still the bark its course doth keep, Some ocean spirit

And hark! along the lonely strand, Sweet echo's voice re-
seem.....ing. And hark! along the lonely strand, Sweet echo's voice re-

peating, The music of that happy band On the waters meeting, And
peating, The music of that happy band On the waters meeting, And

R 525

hark! along the lonely strand. Sweet echo's voice re.peat. ing, The music of that
 hark! along the lonely strand, Sweet echo's voice re.peat. ing, The music of that
 hap-py band Now on the wa...ters meet..ing, Now on the
 hap-py band Now on the wa...ters meet..ing, Now on the
 wa...ters meet...ing. ing.
 wa...ters meet...ing. ing.
 rallen ... ff a tempo.

*Every 1 hour
Lyons*

FLY OER THE DEEP BLUE SEA.

Duet.

Sung by the

MISSSES WILLIAMS.

Written by

M^{RS} ALEXANDER.

Composed

BY

RICARDO LINTER.

Ent. Sta. Hall

Pr 2 G

LONDON.

D'ALMAINE & CO 20, SOHO SQUARE.



FLY OER THE DEEP BLUE SEA.

DUET.

R. LINTER.

2d

ALLEGRO VIVACE.

VOICE.

PIANO

FORTE.

Fly, Fly, Oer the deep blue sea,

Fly with thy merry crew, My Bark awaits the

rising tide, On O'Connell's we soon shall ride, Then share the fate of a

sal for free, We wait my love for you, We wait my

1st Verse.

you I I due fly

you my love no tempt the danger wave, I'd

beat the clock of the fast past wind O'er the head I

of fast dog child, Were I from my Foes, then

don't to love, And you dark set to brave, I

not Fly, over deep blue sea Fly
 Fly Fly Over the deep blue sea, Fly

with my life true, Thy Back a walls, the I sing the on
 with thy life true, My Back a walls, the I sing the

Oceans bulwarks I dare not rule To share the fate of a sailor free, I can not rove with
 Oceans bulwarks we shall die Then share the fate of a sailor free We wait my love for

you, I can not rove with you.
 you, We wait my love for you.

11, 197

Fly, Fly, my gal-lant bark
 Fly with thy ma-jestic train, Tis a
 noble sight the re-splendent When the fun-nels high and the
 The... the... the... We
 wait my love for you, We are...

1st Voice.

love for you, I dare not sail in your

gal - lant bark nor trust the faith - less sea, I'd

fear to cast mine eye a round Where o - cean reigns with

out a bound, And the moon - tain bil - lows

roll - ing dark, I dare not sail with thee

Fly, Fly, o'er the deep blue sea,

Fly with thy mariner true, Like

a crocodile days on the sea, If you'll fly with me,

ho my bride, my anchor weighs, my sails are free,

wait my love for you, We wait my

2nd Voice.

Love for you I dare not fly from the
 plea of a land. Nor tempt the fanning wind.
 Oath I would brave for my sail's sake. But my mother's heart I
 fear to break. Oh I dare not with
 sail or band a father's curse to brave.

dar-ling Fly, out deep blue sea, Fly
 Fly, Fly, Out the deep blue sea, Fly
 with my ma-true true, Thy Bark awaits the signal on
 with my ma-true true, My Bark awaits the signal on
 O careless I dar-ling, T-ell me, I free, I can't stay
 O careless was le, Then she, before of a s- I f- We wait my love
 you, I love you love with you.
 you, We wait my love (f-)
 11687

THE DRYADES,

Duet.

THE WORDS BY

MR SPENCER.

The Music Composed for

the Mrs. Williams,

By

ALEXANDER LEE.

LONDON.

DUFF & HODGSON, MUSIC PUBLISHERS, 65, OXFORD STREET

And Piano Forte Makers 3, Berners Street

THE DRYADES.

ALLEGRO
MODERATO.

mf

The piano introduction consists of two staves. The right hand plays a melody in C major with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

We are two mer-ry fai-ry Elves Who neither dwell in skies nor
We are two mer-ry fai-ry Elves Who neither dwell in skies nor

The first system shows the vocal melody for two voices (Soprano and Alto) and the piano accompaniment. The lyrics are: "We are two mer-ry fai-ry Elves Who neither dwell in skies nor".

seas..... But in our Grot-tos by our...selves. We are
seas..... But in our Grot-tos by our...selves. We are

The second system continues the vocal melody and piano accompaniment. The lyrics are: "seas..... But in our Grot-tos by our...selves. We are".

two of the dry...a...des And from the grove that

two of the dry...a...des And from the grove that

gave us birth We are sent to you a child of earth With a

gave us birth We are sent to you a child of earth With a

kind in...vite, from our ro...yal sprite, To at.tend our festive scene to

kind in...vite, from our ro...yal sprite, To at.tend our festive scene to

night Then come come a...way come a...way come a way To our
 night Then come come a...way come a way come a way To our
 grove mid the wood..land trees With glad _some heart and
 grove mid the wood..land trees With glad _some heart and
 spi....rits gay Come a...way with the dry...a.....des.... With
 spi....rits gay Come a...way with the dry...a.....des.... With

4

glad...some hearts and spi...rits gay Come a...way with the dry...a...

glad...some hearts and spi...rits gay Come a...way with the dry...a...

ritard.

des Come a...way come a...way come a...

des Come a...way come a...way come a...way come a...

...way come a...way come come come a...way come a...

...way come a...way come come come come a...way come a...

way come come come a...way with the dry.....à...des
come come come come a...way with the dry.....à...des

Come a...

way come a...way, let us cross the seas, While ge...nial Zephyrs round us
play To our grots we may lie, In the breath of a sigh, And the

wings of air shall bear us a...way The wings of air shall bear us a

...way The wings of air shall bear us a...way

You

come tar-ry not for softly blows the breeze Let us haste to our Elfin home a-

...way By the sil-ver-y light of the Goddess of night we'll merrily

1236

dance till the dawn of the day, Merrily dance till the dawning of day, Merrily
 dance till the dawning of day Then come come a...way come a...
 way come a...way To our grove mid the wood-land trees, With
 way come a...way To our grove mid the wood-land trees, With

glad.. some heart and spi... rits gay Come a.. way with the Dry... a..

.. des.... With glad.. some hearts and spi.... rits gay Come a

... des.... With glad.. some hearts and spi.... rits gay Come a

ritard.

way with the dry... a... des Come a.. way

way with the dry.. a.. des Come a.. way come a.. way come a

a tempo

come a..way come a..way come a..way come come come a

..way come a..way come a..way come a..way come come come come come a.

..way Come a..way come come come a..way with the dry... a

..way come a..way come come Come come come a..way with the dry.....a.

des.

des.



Spring Song
W. H. Broad

O MY LOVE'S LIKE A RED, RED ROSE.

(Mein Lieb' ist eine rothe Ros.)

Duet.

SOPRANO & ALTO.

OR
Tenor and Bass.

Words by

ROBERT BURNS.

Music Composed

and *most* fully dedicated to

HER ROYAL HIGHNESS

The Grand Princess Olga Nicolayevna,

late Princess of Darmstadt

F. KÜCKEN.

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MEIN LIEB' IST EINE RÖTHE ROSE.

MUSIC BY F. KÜCKEN Op. 54 No. 1

1st Voice
Soprano or
Tenor.

2nd Voice
Alto or Bass

PLANO
FERRY

mf *And.*

O my love, like the red, red rose, That
 My love is like the red, red rose, That

KÜCKEN'S "O my, loves like the red, red rose," Duett.

4218

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new ly sprung in June, O my love's like the
frisch, die frisch am Sto...cke glüht... ei...ne ro...the, ro...the

new ly sprung in June, O my love's like the
frisch, die frisch am Sto...cke glüht... ei...ne ro...the, so...the

pp *And* *Cres* *And* *And*

me lo dy My love's like the me lo dy That's
Ros'...! mein Lieb, mein Lieb... mein Lieb, mein Lieb... ist

me lo dy My love's like the me lo dy
Ros'...! mein Lieb, mein Lieb... mein Lieb, mein Lieb...

And *mf* *And* *And*

Cres *animato* *f* *rit*

sweet... ly play'd, that's sweetly play'd in tune.
wie... ist wie ein sü...sses, sü...sses Lied!

Cres *rit* *espress*

That's sweet... ly, sweetly play'd in tune. As
ist wie... ein sü...sses, sü...sses Lied! Mein

Cres *f* *p*

4

fair as thou my bonny lass so deep in love am
 Lieb' so schmuck und schön du bist so sehr auch lieb' ich

p *Dol* *Cres.* *f*

I. And I will love thee still my dear, 'Till the seas gang
 dich bis dass die See verlaufen ist, bis Dir ne, lieb' ist

f *Dol* *Cres.* *f*

sempre cres.
 As fair as thou my bonny lass, so deep in love am
 Mein Lieb' so schmuck und schön du bist so sehr auch lieb' ich

dry *dich!* *As fair as thou* *Mein Lieb' so schmuck,* *my bonny lass,* *so deep in love am* *lieb' ich*

sempre cres. *f*

9213

Dim *Cres* *f*

I And I will love thee still my dear, Till a' the seas gang
 ich das die See verlaufen ist, lieb, lieb, ich

Dim *Cres*

I And I will love thee still my dear, Till a' the seas gang
 dich das die See verlaufen ist, dich, Dirne, lieb, ich

fp *pf* *p* *mf*

Pod *Pod* *Pod* *Pod*

dry, till a' the seas gang dry, till a' the
 dich, so sehr, so sehr auch lieb, dich, so sehr auch

dry, till a' the seas gang dry, till a' the
 dich, so sehr auch lieb, dich, so sehr, so sehr auch

Dol *p*

seas gang dry, the seas gang dry, O my
 lieb, ich dich, so sehr, so sehr, Mein

Cres *p*

seas gang dry, till a' the seas, till a' the seas gang dry, O my
 lieb, ich dich, so sehr auch lieb, so sehr auch lieb, ich dich, Mein

Pod *Pod* *Pod* *Pod*

Loves like the red, red rose, That's new-ly sprung in June, O my
 Lieb' ist es, ne ro the Ros', die frisch, die frisch am St'cke, O my

Loves like the red, red rose, That's new-ly sprung in June, O my
 Lieb' ist es, ne ro the Ros', die frisch, die frisch am St'cke, O my

Loves like the me-lo-dy, the me-lo-dy, My love is like the
 ro the, ro the Ros', Ros', mein Lieb', mein Lieb', mein

Loves like the me-lo-dy, the me-lo-dy, My love is like the
 ro the, ro the Ros', Ros', mein Lieb', mein Lieb', mein

me-lo-dy That's sweet-ly play'd, that's sweetly play'd in tune,
 Lieb' mein Lieb' ist wie ein süßes, süßes Lied'

me-lo-dy That's sweet-ly, sweetly play'd in tune,
 Lieb' mein Lieb' ist wie ein süßes, süßes Lied'

9213

Till a' the seas gang dry, my dear, And the rocks melt wi' the
 Bis. dann — die See ver-lau-fen ist und der Fels zerschmilzt, mein

sf marcato. ffz sf p f ffz

Sun, till a' the seas gang dry my dear, And the rocks melt wi' the
 Kind, bis dann die See ver-lau-fen ist und der Fels zerschmilzt, mein

sf sf Dim p pp ppp ppp ppp ppp

Sun, I will love thee still my dear, While the sands o' life shall
 Kind — und stets, so lang, so lang mein Blut in mei-nen A-der-n

mf Cres p

run ... right. O my loves like the red, red rose, That's
 Mein Lieb' ist ei ... ne ro ... the Ros', die

O my loves like the red, red rose, That's
 Mein Lieb' ist ei ... ne ro ... the Ros', die

new ly sprung in June, my loves like the red, red rose And
 frisch die frisch am Sto cke glüht! ei ne ro the, ro ... the Ros'; leb'

newly sprung in June, O my loves like the red, red rose
 frisch, die frisch am Sto cke glüht! ei ne ro the, ro ... the Ros'

fare thee weel, My on ... ly
 wohl, mein Lieb', leb' wohl, leb'

And fare thee weel my on ly love.
 leb' wohl, mein ein ... zig Lieb'

9213

Tempo.

love
wohl

Con anima. Tempo.

And
Leb'

fare
wohl

thee
leb'

weel
wohl

my
all

Tempo.

And
Leb'

fare
wohl

thee
leb'

my
all

on . . . ly love, And fare thee
ein . . . zig Lieb' wohl! wohl! leb'!

Cres.

And fare thee weel, and fare thee weel my on . ly
Leb' wohl, leb' wohl, leb' wohl, leb' wohl, mein ein. zig

weel. . . a while And
wohl . . . auf kat zer Zost leb'

p Cres. f Dim.

And
leb'

And
leb'

love
Lieb'.

1 I will come and gain my love.

Cres.

sempre crescendo.

love, Tho' it were ten thousand mile, Tho' it were ten thousand
auch zehn tau send Mei len weit, zehn tau send Mei len

ff *Dim*

mf And fare thee well my only love! And fare thee well my only love!
Lieb' wohl mein einzig Lieb! Lieb' wohl, lieb'

mile weit! And fare thee well my only love!
Lieb' wohl, lieb'

p *ppp*

weel my on ly love, And
wohl mein ein zu Lieb' leb'

weel my on ly love, And fare ...
wohl mein ein zu Lieb' leb' wohl ...

fare thee weel a while, my on My
wohl, auf kurze Zeit, leb' wohl. leb'

... thee weel a while And fare thee weel ... a while My
... leb' wohl, auf kurze Zeit leb' wohl, leb' wohl leb'

on ly love, And will
wohl ich kehr' und wär' ich

on ly love, And
wohl ich kehr' and

9213

44213

..... thee weel *pp* And fare thee weel my
 Lieb' wohl Lieb' wohl, mein ein. zig Lieb' *pp* fare thee weel my
 weel, And fare thee weel my love, And fare thee weel my
 Lieb', Lieb' wohl, mein ein. zig Lieb' Lieb' wohl, mein ein. zig Lieb'

on dolare
pp *exp. v.* *pp*
And

on. ly love, And fare thee weel a while, And
 kur. ze Zeit, Lieb' wohl, Lieb' wohl, auf kur. ze Zeit, ich

on. ly love, And fare, and fare thee weel a while, And
 kur. ze Zeit, Lieb' wohl, Lieb' wohl, auf kur. ze Zeit, ich

pp *p*
And

Cres. *mf* *pp* *A*
 I will come a gain my love, And I will come, and
 kehr' zu ruck, mein ein. zig Lieb' ich kehr' und

Cres. *mf* *pp* *A*
 I will come a gain my love, And I will come, and
 kehr' zu ruck, mein Lieb' ich kehr' und

mf *pp* *mf*
And

4211

sempre cres.

I will come a gain my love Tho' it were ten thousand
 wär' ich auch, und wär' ich auch zehn...tau send Mei len

sempre cres.

I will come a gain my love Tho' it were ten
 wär' ich auch, und wär' ich auch zehn...tau send

And * *And* * *sempre cres.*

mile, And I will come a gain Tho' it
 weit, ich keh'r zu rück, und wär' ich

thou sand mile, will come a gain Tho' it
 Mei len weit, und wär' ich auch zehn

were ten thousand mile.
 tau send Mei len weit!

were ten thousand mile, And fare thee
 tau send Mei len weit! Ich' wohl, lah'

p Dol. espress.

And * 9213

Cres.

My love, And fare thee
 Leb' wohl, leb' wohl, mein

Dim.

weel my on ly love
 wohl mein ein zig Lieb!

sostenuto.

Dim. *Dol.* *mf*

ritard.

weel my on ly, on ly love.
 ein zig Lieb' leb' wohl, mein Lieb!

ritard.

And fare thee weel my love.
 Leb' wohl, leb' wohl, mein Lieb!

Tempo.

p *ritard* *p*

And

sempre crescendo. *ff* *p* **FINE**

And

9213

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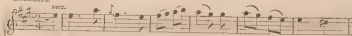
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Sydney

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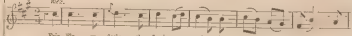
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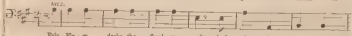
Fair Flo - ra decks the flow' - ry vale, And paints the bloom of

TENOR



Fair Flo - ra decks the flow' - ry vale, And paints the bloom of

BASS.



Fair Flo - ra decks the flow' - ry vale, And paints the bloom of

PIANO
FORTE



May, And ev'ry flower, Ap - pears us - u - a - l.

May, And ev'ry flower, Ap - pears us - u - a - l.

May, While ev'ry hill, Ap - pears us - u - a - l.

gay: The pret-ty, pret-ty, war-bles of the grove, As - some their va - rious notes.

gay: The pret-ty, pret-ty, war-bles of the grove, As - some their va - rious notes, The

gay: As - some their va - rious notes.

pp *Res.* *loca.* *p*

p *cres.*

The e - cho-ing woods re - pon - sive sound The mu - sic of their throats, the mu - sic of their

p *cres.*

a - chop - ing woods re - pon - sive sound the mu - sic of their throats, the mu - sic of their

p *cres.*

The e - cho-ing woods re - pon - sive sound the mu - sic of their throats, the mu - sic of their

cres. *cres.*

throats. Lead on, my Ce-lia, quit the town, my Ce-lia quit the town.

throats. Lead on, my Ce-lia, quit the town, my Ce-lia, quit the town, And

throats. Lead on - - - - - And

O haste, my Ce-lia, haste a-way—haste a-way, haste - - - -

ben-lah er'-ry care. O haste, my Ce-lia, haste a-way—haste a-way, haste - - - -

ben-lah er'-ry care. O haste, O haste, my Ce-lia, haste a-way—haste, O haste a-

way, To breathe the ru - ral air— O haste O haste . .
 way, To breathe the ru - ral air— O haste, my Ce-lia, haste a-way, O
 way, To breathe the ru - ral air— O haste, my Ce-lia, haste a-way, O
 haste, haste a - way— O haste to breathe the ru - ral air.
 haste, my Ce-lia, haste, haste a - way— O haste to breathe the ru - ral air.
 haste, my Ce-lia, haste, haste a - way— O haste to breathe the ru - ral air.

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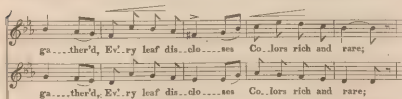
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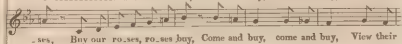
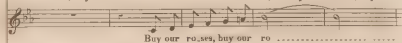
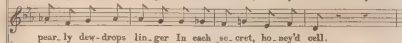
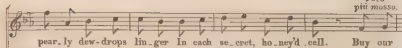
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Ha! how sweet...ly fra...grant, Taste their od'rous per...fume,
 Ha! how sweet...ly fra...grant, Taste their od'rous per...fume,

None can match our blooming ro-ses, Buy them, mai-dens fair! Haste and
 None can match our blooming ro-ses, Buy them, mai-dens fair! Haste and

share their glowing Beauties, While their charms around them dwell, While the
 share their glowing Beauties, While their charms around them dwell, While the

*Poco
più mosso.*



rallent.

co. lours rich and rare, Come and buy, come and buy, Buy our ro. ses, maidens

co lours rich and rare, Come and buy, come and buy, Buy our ro. ses, maidens

a Tempo.

fair! See! these blush. ing ro. . . ses, Fresh and new. ly ga. . . ther'd,

fair! See! these blush. ing ro. . . ses, Fresh and new. ly ga. . . ther'd,

Ev' ry leaf dis. clo. . . ses Co. lours rich and rare.

Ev' ry leaf dis. clo. . . ses Co. lours rich and rare.

At the ris-ing of the sun, Our day

la-bor had be-gun, And we'll watch his last faint gleam, Ere of

We have wander'd far and wide, With these

rest we dream.

412

flow'rs, the Garden's Pride; Buy them, sel-dom you will meet Roses

rallent. *a tempo.*

half so fair or sweet. Haste and share their glowing Beauties, While their

Haste and share their glowing Beauties, While their

rallent.

charms a-round them dwell, While the pear-ly dew-drops lin-ger In each

charms a-round them dwell, While the pear-ly dew-drops lin-ger In each

Poco più mosso.

secret, honey'd cell. Buy our ro-ses, buy our ro-
 secret, honey'd cell. Buy our ro-ses, buy our

rallent.

ses, Buy our ro-ses, buy our ro- ses. Come and
 ro- ses, Buy our ro-ses, ro-ses buy. Come and

rallent.

buy, come and buy, View their co-lors rich and rare; Come and
 buy, come and buy, View their co-lors rich and rare; Come and

α Tempo.

buy, come and buy, Buy our ro-ses, maidens fair! Ha! how sweetly

buy, come and buy, Buy our ro-ses, maidens fair! Ha! how sweetly

fra-grant, Taste their od'rous per-fume; None can match our

fra-grant, Taste their od'rous per-fume; None can match our

blooming ro-ses, Buy them, mai-dens fair! Buy our ro-ses, mai-dens

blooming ro-ses, Buy them, mai-dens fair!

fair.....! Buy our ro...ses, maidens fair.....

Buy our ro...ses, maidens fair! Buy our

.....! Buy our ro...ses, maidens fair! Buy our

ro...ses, maidens fair! Buy our ro...ses, maidens fair! Buy our

ro...ses, maidens fair!

ro...ses, maidens fair!

ff

WHEN SHALL WE MEET?

D U E T.

Miss A. Williams & Miss M. Williams.

MISS PYNE & MISS L. PYNE.

Miss Ransford & Miss Dolby.

MISS POOLE & MISS MIRAN.

The Poetry by

W. H. BELLAMY.

The Music by

STEPHEN GLOYER.

Composer of "THE ELFIN CALL" "THE FAIRY DANCE," &c

Ent. Six Half.

Price 3/

LONDON,

E. RANSFORD, 461, NEW OXFORD STREET.

WHEN SHALL WE MEET?

1

Words by W. H. Bellamy Esq.

Music by Stephen Glover.

ALLEGRO MODERATO.

tenz.

dolce.

mf *cres.* *sf* *p*

cres. *p*

gva *lento* *sf marcato.* *p*

When shall we meet? say,

When shall we meet? say,

shall it be at ves. pers, When the moon rises o'er the distant hill? When the

shall it be at ves. pers, When the moon rises o'er the distant hill? When the

p

tir'd wind breathes but in balm...y whis...pers, And earth, and air, and

p

tir'd wind breathes but in balm...y whis...pers, And earth, and air, and

pp

Piu animato.

sky alike are still. When shall we meet? say, shall it be at ves...pers.

Piu animato.

sky alike are still. When shall we meet? say, shall it be at ves...pers.

Piu animato.

When shall we meet? say, shall it be at ves...pers. shall it be at ves...pers.

When shall we meet? say, shall it be at ves...pers. at ves...pers.

shall it be at ves. pers. shall it be at ves. pers. When shall we
 at ves. pers at ves pers When shall we
 meet? when shall we meet? when shall we
 meet? when shall we meet? say, when. when shall we meet? say,
 meet. when shall we meet. when shall we meet. when shall we
 when. when shall we meet. when shall we meet.

p
dim:
dim:

4 *ritard:* *f a tempo.*

meet When shall we meet?

ritard: *f a tempo.*

when shall we meet When shall we meet?

ritard: *a tempo* *f*

gva *loro*

1st Voice.

Know'st thou that spot. it is a quiet nook. Where we in childhood,

p *pp*

once, a bow'r made? Where the lithe willow, bending o'er the brook,

Sheds on the soft green sward, a softer shade, Sheds on the soft green sward a

ritard: *a tempo.*
soft. er. softer shade. Know'st thou that spot. know'st thou that spot.

ritard: *a tempo.*

dim: ritard: *2nd Voice. a tempo.*
know'st — thou that spot? I know it well. 'tis where the wild wood.

ritard: *a tempo.*

bine Weaves its pale blossoms with the rich musk-rose — Where the stream

sparkling in the calm moon-shine Melts in to music, melts into music, melts into music. Mur.

Grazioso.

m'ring, mur. m'ring, m'ring as it flows. Mur. m'ring, mur m'ring.

m'ring as it flows, Mur m'ring, mur m'ring.

R 459

calando. *rall.*

mor m'ring as it flows

dine in an en do rall en tan do

a tempo. *poco a poco cres.*

Yes, there we'll meet when chimes the bell for ves. pers. Yes, there we'll meet when
a tempo. *poco a poco cres.*

Yes, there we'll meet. when chimes the bell for ves. pers. Yes, there we'll meet when
a tempo. *poco a poco cres.*

ritard. *Allegro vivace.*

chimes the bell for ves. pers. There, we will think the thoughts of other days, When we that
ritard. *Allegro vivace.*

chimes the bell for ves. pers. There, we will think the thoughts of other days, When we that
ritard. *Allegro vivace.*

scampi staccato.

bow'r with freshest garlands hung; There, we will sing the well-remember'd lays To
 bow'r with freshest garlands hung; There, we will sing the well-remember'd lays To

II 459

which our lutes, in those bright days, were strung.

which our lutes, in those bright days, were strung. And I for ev'ry strain thou

And thou for ev'ry strain I sing to thee, *cres:*
singst to me, Like a glad

cres:
Like a glad echo, will re. ply to me. For

echo, will re. ply to thee.

459

ev'ry strain I sing to thee, Like echo, you re.
 For ev'ry strain Thou sing't to me, Like echo, I
 ply to me. For ev'ry strain I sing to thee,
 re...ply to thee, For ev'ry strain Thou
 Like e...cho, you re...ply to me, For
 sing't to me, Like e...cho, I re...ply to thee, For
 do

ev'ry strain I sing to thee, for ev'ry strain I
 ev'ry strain thou sing' to me, for ev'ry strain thou
 sing. I sing to thee Like echo, echo, echo,
 sing' thou sing' to me echo, echo, echo,
 e..cho, Like echo, you'll re..ply to me, to me, Like echo, echo,
 e..cho, Like echo, I'll re..ply to thee, to thee, echo, echo,

Più Presto e con anima.
cres.
Più Presto e con anima.
cres.

11

echo, e...cho, Like e...cho, you'll re...ply to me th

echo, e...cho, Like e...cho, I'll re...ply to thee I

wilt reply to me. thou wilt reply to me. thou wilt re...ply

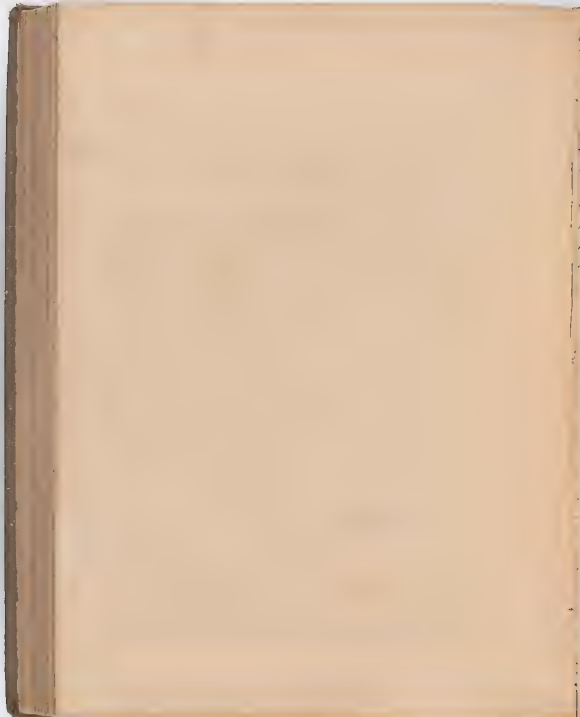
will reply to thee. I will reply to thee. I will re...ply

thou wilt re...ply to me

I will re...ply to thee.

ff

11 459



COME TO THE FOREST!
NYMPHS' SONG TO DIANA.

Duet.

MISS A. WILLIAMS ^{and} MISS M. WILLIAMS.

(Miss Smith and Miss J. Smith.)

MISS RANSFORD ^{and} MISS DOLBY,

(MISS WELLS ^{and} MISS J. WELLS.)

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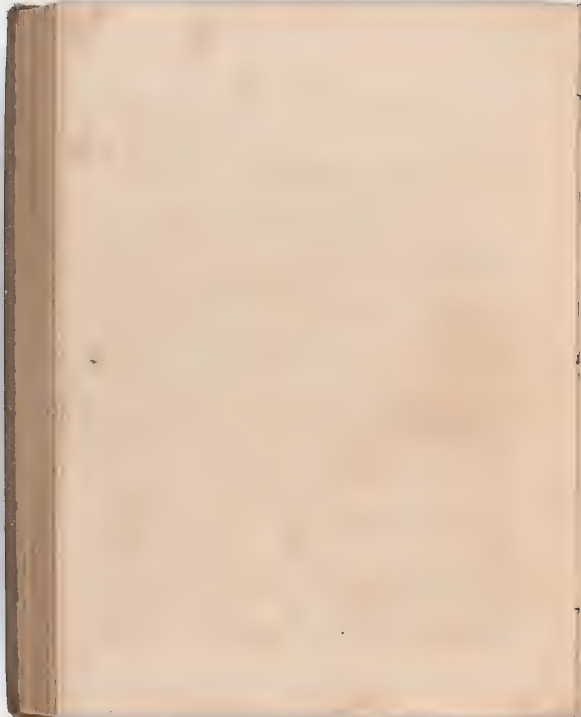
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THE FLOWER QUEEN.
THE GIPSY DUET

WHEN STREAMS IN MOONLIGHT GLISTEN,
SUNSET! (TRIO for TREBLE, TENOR & BASS)
THE FAIRY DANCE
THE SYREN & FRIAR
THE ELFIN CALL



COME TO THE FOREST.

1

D U E T.

Composed by Stephen Glover.

ALLEGRO
VIVACE.

f *mf* *decres* *p*

Come to the forest let us go, And trip it like the bounding roe, The
Come to the forest let us go, And trip it like the bounding roe, The
fawns and satyrs will do so, And free.ly thus they may do. The
fawns and satyrs will do so, And free.ly thus they may do.

fairies dance, And on the grass And to their caves their
 And satyrs sing, Tread many a ring, And to their caves their
 ven'son bring And we will do as they do, And we will do as they do, And
 ven'son bring And we will do as they do, And we will do as they do, And
 we will do as they do. Then, shepherds, satyrs, nymphs, and fawns, For
 we will do as they do. Then, shepherds, satyrs, nymphs, and fawns, For

cresc:
 cresc:
 cresc:
 rall:
 p a tempo.
 p a tempo.
 p a tempo.

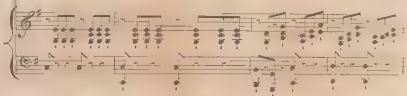
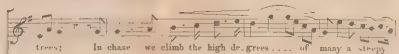
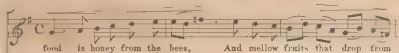
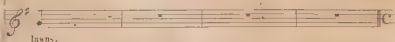
578

thee, will trip it o'er the lawns. Shepherds, satyrs, nymphs and fawns, For
 thee, will trip it o'er the lawns. Shepherds, satyrs, nymphs and fawns, For
 thee, will trip it o'er the lawns. For thee, will trip, will
 thee, will trip it o'er the lawns. For thee, will trip, will
 trip it o'er the lawns. For thee, will trip, will trip it o'er the
 trip it o'er the lawns. For thee, will trip, will trip it o'er the

378

f

1st Part.



R

37

mountain, In chase we climb, In chase we climb, we

climb the stee...py mountain, In chase we climb, in chase we

cres: ritard: climb, we climb the stee...py moun...tain. *(Cadenza ad lib)*

cres: ritard:

2nd Voice,
a tempo,

And when the wea...ry day is past We at the ev'ning hie as fast, And

dolce.

6

af.ter this our field re..past We drink.. we drink the pleasant

fountain, And af.ter this..... our field re..past We

drink.. we drink the pleasant fountain, And af.ter this..... our field re..

past We drink.. we drink the pleasant foun.....tain.

ritard:

ritard:

378

Lento.

Come to the fo rest, let us go.....

Lento.

Come to the fo rest, let us go.....

Lento.

a tempo.

Shepherds, satyrs, nymphs and fawns, For thee, will trip it o'er the lawns.

a tempo.

Shepherds, satyrs, nymphs and fawns, For thee, will trip it o'er the lawns.

a tempo.

Shepherds, satyrs, nymphs and fawns, For thee, will trip it o'er the lawns, For

Shepherds, satyrs, nymphs and fawns, For thee, will trip it o'er the lawns.

thee, will trip, will trip it o'er the lawns, For thee, will

For thee, will trip, will trip it o'er the lawns, For thee,

con anima.
trip, will trip it o'er the lawns. For thee, for thee, will trip it

con anima.
will trip, will trip it o'er the lawns. For thee, for thee, will trip it

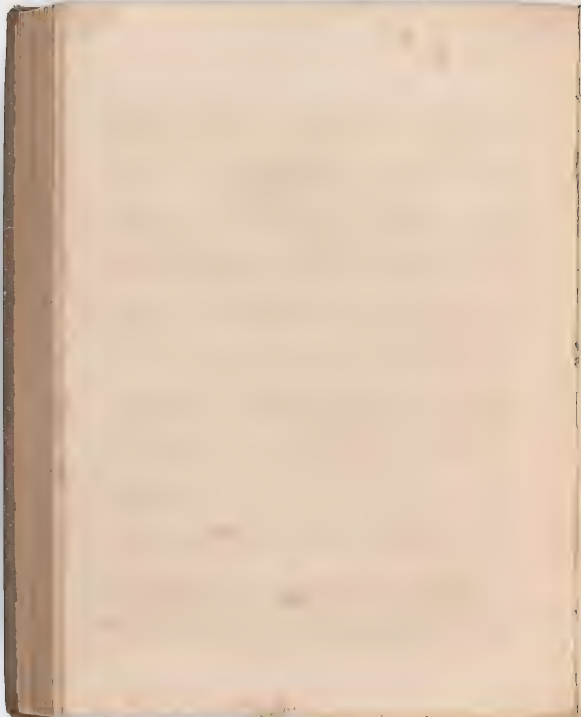
con anima.

o'er the lawns. For thee, for thee, will trip it o'er the

o'er the lawns, For thee, for thee, will trip it o'er the

11 378

[illegible]



THE SYREN & FRIAR,

(Duet.)

MISS RAINFORTH & MACGIBILEI.

MISS ADRIANIDE KEMBLE & MRS. JOHN KEMBLE.

Miss Emma Kemble & Mrs. August.

(Written by)

(WILLIAM JONES.)

Composed by

LOUIS EMANUEL.

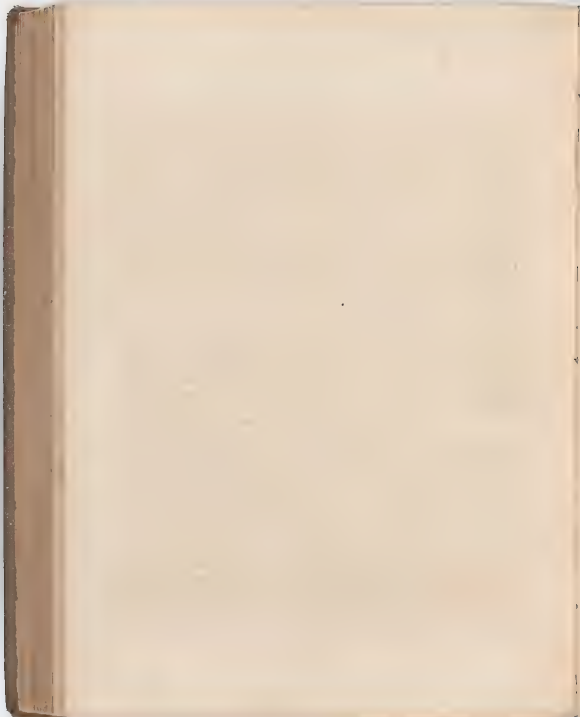
at the Hall

17

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THE SYREN AND FRIAR. DUETT

1

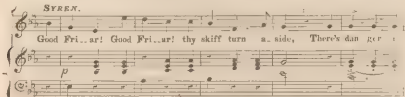
THE WORDS BY WM. JONES.

THE MUSIC BY LOUIS EMANUEL

MODERATO.



SYREN.





tem... post, nor heed..... its a well. But my

rall soul seems chain'd to thy mys...tic spell. *a tempo.* I can.....not with

f *colla voce* *p*

the 'neath the bound ing sea, For the dy ing hath sent to be

rall...ten. *colla voce*

tan... du *SYRIA* *Tempo 1^{mo}*

shrived by me. Good Fri...ar! Good Fri...ar! now say thou'rt

mine, And the wealth of the o...cean shall all be thine! Good

f

Fri ar: Good Fri...: now say thou't mine And the wealth of the

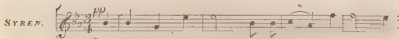
ad lib: **FRIAR. agitato.**
o can shall all.... be thine. Oh! mai den I dread thee th'

charm'd in my heart, I come to thy bo...som tho' life.... de.

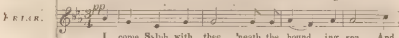
part, Oh! mai...den I dread thee tho' el tr'd is my

ad lib:
heart, I come to thy bo...som tho' life.... de...part.

ff



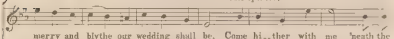
Come hi...ther with me 'neath the bound...ing sea And



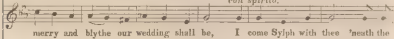
I come Sylph with thee 'neath the bound...ing sea And



con spirito.



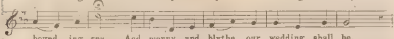
merry and blythe our wedding shall be, Come hi...ther with me 'neath the
con spirito.



merry and blythe our wedding shall be, I come Sylph with thee 'neath the



bound...ing sea And merry and blythe our wedding shall be, Come

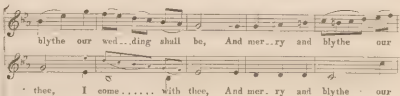


bound...ing sea And merry and blythe our wedding shall be,





I come with



up 'neath the bound...ing sea And mer..ry and blythe our

thee 'neath the bound....ing sea And mer..ry and blythe our

con spirito.

wed..ding shall be, Come hi..ther with me 'neath the bound...ing

wed..ding shall be, I come Sylph with thee 'neath the bound...ing

And mer..ry and blythe our wed..ding shall be, And

sea And mer..ry and blythe our wed ding shall be, And

merry and blythe our wed...ding shall be, And merry and blythe our
merry and blythe our wed...ding shall be, And merry and blythe our

wed...ding shall be, And mer...ry and mer...ry And
wed...ding shall be, I come with thee, I come with thee, I

mer...ry and mer...ry And mer...ry and blythe our
come Sylph with thee, I come Sylph with thee, And mer...ry and blythe our

wedding shall be, And mer..ry and blythe our wedding shall be, Our
wedding shall be, And mer..ry and blythe our wedding shall be, Our

wedding shall be, our wedding shall be,
wedding shall be, our wedding shall be,

f *col voce*

SECOND EDITION.

THE FLOWER QUEEN.

Duet.

BY

MISS BIRCH & MISS E. BIRCH.

MISS CLARA NOVELLO & MRS ALFRED SHAW.

MISS RAINFORTH & MISS DOLBY.

MISS LUCOMBE & MISS BASSANO.

MISS A. WILLIAMS & MISS M. WILLIAMS.

MISS WARD & MISS CUBITT.

MISS LYON & MISS E. C. LYON.

MISS FLOWER & MISS SARA FLOWER.

&c. &c. &c

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The Music by

CHAS. W. GLOVER.

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THE FLOWER QUEEN.

Duet.

FOR

TWO TREBLE VOICES.

Written by

G. R. Naxon.

Composed by

CHARLES W. GLOVER.

IN MODERATE
TIME.

The musical score is written for two treble voices. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'IN MODERATE TIME'. The score consists of three systems of music. The first system starts with a *pp* (pianissimo) dynamic. The second system includes markings for *grac* (grace notes), *loco* (loco motion), *sf* (sforzando), and *pp*. The third system ends with a *more* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1st Voice.

Tell me sweet Sis-ter have you seen, Earth's fair-est child the Flow-er Queen?

Tell me sweet Sis-ter have you seen, Earth's fair-est child the Flower Queen? The

snow-drop rais'd her love-ly head To tell me Win-ter old was dead, The

snow-drop rais'd her love-ly head To tell me Win-ter old was dead,

Sis.ter tell me tell me have you seen, Earth's fair. est child the Flower Queen?

tr *es*

2nd Voice.

Oh! yes sweet Sis.ter I have seen Earth's

p

fair. est child the Flower Queen, Oh! yes sweet Sis.ter I have seen Earth's

fair. est child the Flower Queen. Hear you the wild birds how they sing

ff *tr*

1

He is you the wild birds how they sing, Welcome, welcome, welcome, welcome,

Hail! hail they gai ly sing,

welcome, to the love ly spring. Hail! hail they gai ly sing,

welcome, welcome, welcome spring, Hail! hail they gai ly sing,

welcome, welcome, welcome spring, welcome, welcome,
 welcome, welcome, welcome spring, welcome, welcome,
grace
 wel..come, welcome, love. ly spring, welcome, welcome,
 wel..come, welcome, love. ly spr.ing, welcome, welcome.
grace
calando.
 welcome love. ly spring.
cal.
 welcome love. ly spring.
grace
loco
grace

The musical score is written for two voices and piano accompaniment. It features a variety of musical notations including treble and bass clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings such as *grace*, *calando*, *cal.*, *loco*, and *grace*. The lyrics are interspersed with the musical staves, and the piece concludes with a double bar line and a repeat sign.

2nd Voice.
tempo primo.

As from my fai-ry bow'r I flow, The dai-sy don'd her dress of dew, And vio-lets left their

leaflets green To welcome spring the Flower Queen, And violets left their leaflets green To

welcome spring the Flower Queen. ALLEGRETTO ANIMATO

She comes she comes with shout and song I see her tripping 'mid the throng, She

She comes she comes with shout and song I see her tripping 'mid the throng, She

While she comes with shout and song, I see her tripping 'mid the throng, While wood & mead & comes she comes with shout and song, I see her tripping 'mid the throng, While wood & mead & fo..rest ring With welcomes to the love.ly spring, While wood and mead and forest ring With fo..rest ring With welcomes to the love.ly spring, While wood and mead and forest ring With welcomes to the love.ly spring. While welcomes to the love.ly spring. While

wood and mead and fo-rest ring With wel-come to the love-ly spring, While

wood and mead and fo-rest ring With wel-come to the love-ly spring, While

wood and mead and fo-rest ring With wel-come to the love-ly spring.

wood and mead and fo-rest ring With wel-come to the love-ly spring.

Hail: hail the wild birds sing, welcome, welcome, welcome spring,

Hail: hail the wild birds sing, welcome, welcome, welcome spring,

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "Hail! hail the wild birds sing, welcome welcome, welcome spring, welcome, welcome, welcome spring, welcome, welcome, welcome spring, welcome spring, welcome spring, wel...come spring." The piano part features a continuous, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score concludes with a final cadence in the piano part.

Hail! hail the wild birds sing, welcome welcome, welcome spring,
Hail! hail the wild birds sing, welcome, welcome, welcome spring,
welcome, welcome, welcome spring, welcome, welcome, welcome spring,
welcome, welcome, welcome spring, welcome, welcome, welcome spring,
welcome spring, welcome spring, wel...come spring.
welcome spring, welcome spring, wel...come spring.

FROM OUR MERRY SWISS HOME.

D U B T.

SUNG BY

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Miss Pyne & Miss L. Pyne.

MISS PYNE & MISS L. PYNE.

Miss Ransford & Miss Dolby.

Miss Poole & Miss Miran.

MISS POOLE & MISS MIRAN.

Miss Thornton & Miss Williams.

The Poetry by

EDWARD MORDAUNT SPENCER, ESQ.

The Music by

CHAS. W. GLOVER.

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FROM OUR MERRY SWISS HOME.

DUET

Written by Edward Mordaunt Spencer.

Composed by Chas. W. Glover.

gva

LIVELY. *p* *crs.*

gva *loco* *pp*

ff *pp* *ff*

f *f*

From our merry Swiss home we come, we come, Our hearts are light and free; With a

From our merry Swiss home we come, we come, Our hearts are light and free; With a

smile we greet ev'ry eye we meet, Two merry hearts are we! From our
smile we greet ev'ry eye we meet, Two merry hearts are we! From our
merry Swiss home we come, we come, Our hearts are light and free; With a
merry Swiss home we come, we come, Our hearts are light and free; With a
smile we greet ev'ry eye we meet, Two merry hearts are we! The live-long day we
smile we greet ev'ry eye we meet, Two merry hearts are we!

chant our lay, la, la, la, la, la, la, la, la, la, la, la, We chant our lay, la,
 chant our lay, la, la, la, la, la, la, la, la, la, la, la, The live-long day we chant our lay, la,
 la, la, la, la, la, la, la, la, la! Two merry hearts, two merry hearts, Two merry hearts are.
 la, la, la, la, la, la, la, la, la! Two merry hearts, two merry hearts, Two merry hearts are
 we, are we, Two merry hearts are we, are we, Two merry hearts are we.
 we, are we, Two merry hearts are we, are we, Two merry hearts are we.
 Cres.
 f

MODERATO.

Solo 1st Voice.

5

When the ad-vent of morning ap-pears in the sky, We

find, we rise from our peace-ful re-pose; To the valley, the

mead, or the mountain we lie, To cull each fair flow' ret, each fair

flow' ret that grows; To the valley the mead, or the mountain we lie, To

cull each fair flow' ret, each fair flow' ret that grows.

Tempo primo.

From our merry Swiss home we come, we come, Our hearts are light and free; With a

From our merry Swiss home we come, we come, Our hearts are light and free; With a

smile we greet ev'ry eye we meet, Two merry hearts are we! The live-long day we

smile we greet ev'ry eye we meet, Two merry hearts are we! we

chant our lay, la, la, la, la, la, la, la, la, la, la, la, we

chant our lay, la, la, la, la, la, la, la, la, la, la, la, The live-long day we

chant our lay, la, la, la, la, la, la, la, la, la, la! Two merry hearts, two merry hearts,

chant our lay, la, la, la, la, la, la, la, la, la, la! Two merry hearts, two merry hearts,

Two merry hearts are we, are we, Two merry hearts are we, are we, Two merry hearts are

Two merry hearts are we, are we, Two merry hearts are we, are we, Two merry hearts are

we.

we.

And

MODERATO.

Solo 2nd Voice.

Tho' hum. ble our cot on the mountain may

p

be... A life of con..tentment we live;..... We

ugh not for wealth, from its cares we are free, For

pp

wealth, for wealth cannot hap..pi..ness give.

Lento.

440

f
From our merry Swiss home we come, we come, Our hearts are light and free; With a
f
From our merry Swiss home we come, we come, Our hearts are light and free; With a
mf

pp
smile we greet ev'ry eye we meet, Two merry hearts are we; From our
pp
smile we greet ev'ry eye we meet, Two merry hearts are we; From our
pp

merry Swiss home we come, we come, Our hearts are light and free, With a
merry Swiss home we come, we come, Our hearts are light and free, With a
pp

smile we greet ev'ry eye we meet, Two merry hearts are we! The live-long day we

smile we greet ev'ry eye we meet, Two merry hearts are we! we

chant our lay, la, la, la, la, la, la, la, la, la, la, la, we

chant our lay, la, la, la, la, la, la, la, la, la, la, la, la, The live-long day we

chant our lay, la, la, la, la, la, la, la, la, la, la! Two merry hearts, two merry hearts,

chant our lay, la, la, la, la, la, la, la, la, la, la! Two merry hearts, two merry hearts,

R 460

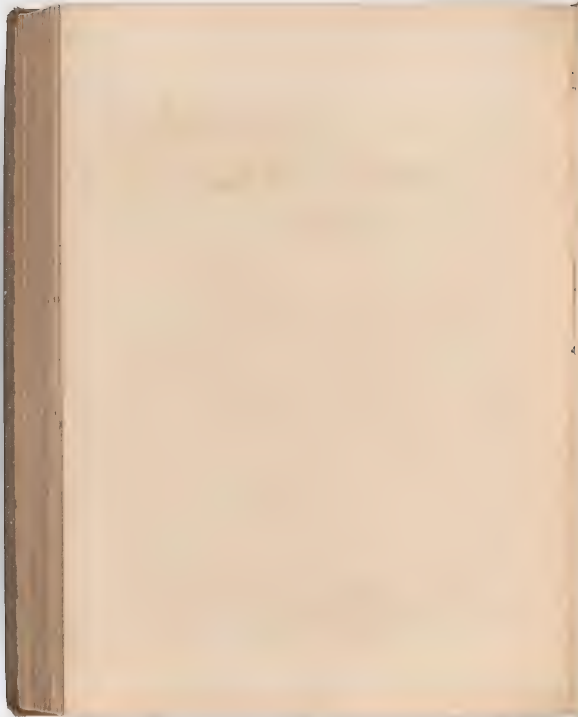
Two merry hearts are we, are we, Two merry hearts, two merry hearts,
Two merry hearts are we, are we, Two merry hearts, two merry hearts,

Two merry hearts are we, are we, Two merry hearts, two merry hearts,
Two merry hearts are we, are we, Two merry hearts, two merry hearts,

Two merry hearts are we.....
Two merry hearts are we.....

ff

ff



Fifty Years Ago

THE HOME OF MY YOUTH.

Duet.

MISS BIRCH & M^{rs} SIMS REEVES.

Miss Ransford & M^{rs} Harrison.

Miss Williams & M^{rs} Williams.

Miss Ransford & M^{rs} Lockey.

ALFRED MORLAND ESQ^r

The Music Composed

BY

JAMES PERRING.

End Note

Page 3

LONDON E. RANSFORD 461, NEW OXFORD STREET.

Where may be had & Just Published

TWO NEW VOCAL DUETS *composed by* H. LAVENDY *and*

THE ROSE GATHERERS *and* FLOWER AFTER FLOWER DEPARTS

also TWO NEW TRIOS *arranged*

MY BONNIE CUCKOO *arranged by* M^{rs} SMITH

THE FAIRIES GLEE *composed by* STEPHEN CLOVER

THE HOME OF MY YOUTH.

DUETT.

Written by Alfred Morland,

Composed by James Perring.

ALLEGRETTO
CON
PIANGENDO.

Sym. ff

p Legato.

Soprano.

The home of my youth is the home that I prize, Where

Original Key B Flat.

nature is bloom..ing, and all things are free, 'Tis there the wild

Alps lift their heads to the skies, And val..leys all smil..ing with

rall *tempo*,
ver.. dare we see, Then speak not to me of a bright sun, ny

colla parte.

land, Where ma..sic is mur..mur..ing all the day long, I

f

1

f

know that its Tem_ples are no_ble and grand, Yet dear...er to me is our

f

wild mountain song,— Yet dear...er to me is our wild..... mountain

rall.

colla parte,

Tenore.

song. The home that you love is the home that I prize, Tho'

far, far a..way from the land of my birth, For dear.er to me is the

light of thine eyes Than all the bright joys that en..cir..cle the earth, Than

all the bright joys that en..cir.....cle the earth When mem'ry shall

wa..ken a chord in my heart, That whispers of friends in my ear..lier

years, Then thy smile e...ver sweet.ly a balm shall im..part, To

rall *tempo. f* *colla parte.* *rall* *tempo.*

chase from my brow all its sadness and tears, To chase from my

rall. The home of my youth is the
tempo.
brow all its sadness and tears. The

colla parte.

home that I prize, Where nature is bloom...ing and all things are
home that you love is the home that I prize, is the home that I

free, 'Tis there the wild Alps lift their heads to the skies, And valleys all
prize, For dearer to me is the light of thine eyes, Than all the bright

smiling with ver-dure we see, with ver-dure we see.....
joys that en-cir-cle the earth, en-cir-cle the earth.....

Allegro con Spirito.
..... The smile of af-fec-tion a-lone can im-part The
..... The smile of af-fec-tion a-lone can im-part The

11 417

charm of contentment and peace to the heart, Where...ever we wan.der, where.

charm of con.tentment and peace to the heart, Where...ever we wan.der, where.

...ever we roam, To love's humble dwell.ing we fly for a home. If

...ever we roam, To love's humble dwell.ing we fly for a home.

bright golden vi.sions a..round us ap..pear, When far from our home and the

friends that are dear, A voice e...ver whis...pers in si...lence and grief That
 A voice e...ver whis...pers in si...lence and grief That
 wealth to the sad heart can ne'er bring re...lief.
 wealth to the sad heart can ne'er bring re...lief. Where...e...ver we wan...der, where.
 The
 e...ver we roam, To love's humble dwell...ing we fly for a home, The

R 417

smile of af-fec-tion a-lone can im-part The charm of con-

smile of af-fec-tion a-lone can im-part The charm of con-

ff

content-ment and peace to the heart, Where e-ver we wan-der, where.

content-ment and peace to the heart, Where e-ver we wan-der, where.

ff

e-ver we roam, To love's humble dwell-ing we fly for a home, Where.

e-ver we roam, To love's humble dwell-ing we fly for a home, Where.

e...ver we wander, where...e...ver we roam, To love's hum-ble dwelling we

e...ver we wander, where e...ver we roam, To love's hum-ble dwelling we

fly for a home,..... we fly for a home.

fly for a home,..... we fly for a home.

fff

Fine.



THE SWITZER'S LIFE,

Duet.

FOR

TWO VOICES.

Composed

By

J. W. HOBBS.

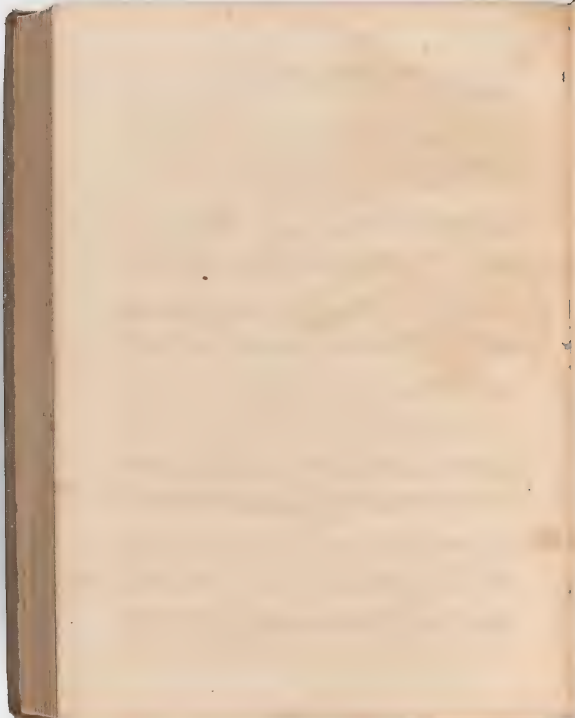
Ent. Sta. Hall

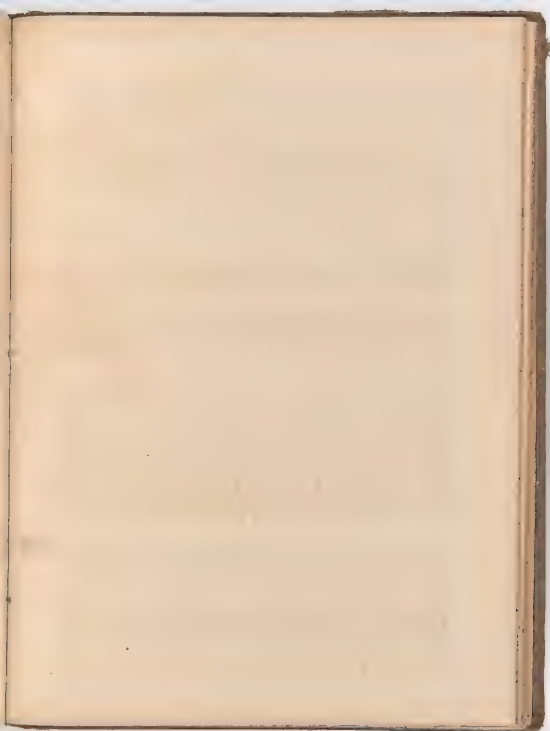
Price 2'6.

LONDON.

DUFF & HODGSON, MUSIC PUBLISHERS, 65, OXFORD STREET.

And Piano Forte Makers 3, Berners Street





THE SWITZERS LIFE.

The Words by J. DUFF.

The Music by J.W. HOBBS.

ALLEGRO.

ff

ten.

Ped. ten.

ten.

ten.

** Ped. ten.*

ten.

Ped.

gia.

loco

gia...

loco

rall.

ff

ff

ff

Ped.

** Ped.*

** Ped.*

At dawn of day, we switzers gay, Our pathway o'er the mountain take, We

p e sempre staccato.

roam at will o'er dale and hill And thro' the mis-ty morning break. At

At

cres.

dawn of day, we switzers gay Our pathway o'er the mountain take We
 dawn of day, we switzers gay Our pathway o'er the mountain take We

roam at will o'er dale and hill, And thro' the misty morning break.
 roam at will o'er dale and hill, And thro' the misty morning break. In

gen. the spring we flow'rets bring, Fair

The
 Flo. ras wreath we then em. pose

sun is bright, our hearts are light, With grate...ful
With grate...ful

thanks each bo...som glows.
thanks each bo...som glows. In sum...mers heat, with

cau...tious feet, We climb the steep where rests the

dolce.
While breath...ing there the moun...tain air, We
snow, While breath...ing there the moun...tain air, We

136.5

pi ty those who dwell be... low, We pi. ty
 pi... ty those who dwell be... low, We pi... ty

ff *rall:*
 those who dwell be... low, We pi. ty those who dwell be... low..... At
 those who dwell be... low, We pi. ty those who dwell be... low

ff *rall. colla voce.*

down of day, we switzers gay, our pathway oer the mountain take We
 We

f
P. d.

room at will oer dale and hill, And thro' the mis... ty morning break. In
 room at will oer dale and hill, And thro' the mis... ty morning break.

Au ... tumns reign we seek the plain
 Where gold...en
p staccato.

But reap ing o'er... The
 fields our toil in ... vite But reap...ing o'er... The

grain..... we store Then har...vest home harvest
 grain The grain we store Then har.....vest home harvest

marzand?
 home is our de...light Harvest home is our de...light, is our de.
marzand?
 home in our de...light Harvest home is our de...light, is our de.

cres. ff

Cadenz. ad lib.

light At dawn of day we switzers gay Our pathway o'er the

light At dawn of day we switzers gay Our pathway o'er the

mountain take We roam at will o'er dale and hill And thro' the mis...ty

mountain take We roam at will o'er dale and hill And thro' the mis...ty

morning break.

morning break. When win...ter old, with frost and cold, Hin

p cres.

The

man the chill o'er na...ture throws The

1355

Dance and song... the days... pro. long And

Dance and song... the days... pro. long And

bring each year, bring each year a hap- py close Bring each

bring each year, bring each year a hap- py close Bring each

year a hap- py close Bring each year a hap- py close Bring each

year a hap- py close Bring each year a hap- py close Bring each

rall? ad lib. *ritard.*

rall? ad lib. *colla voce.*

year a hap- py close a hap- py close... At dawn of day We

year a hap- py close a hap- py close... At dawn of day We

a tempo.

ff *Ped.*

swit zers gay Our path way o'er the moun..tain take We

swit zers gay Our path way o'er the moun..tain take We

roam at will o'er dale and hill And thro' the mis..ty morn..ing

roam at will o'er dale and hill And thro' the mis..ty morn...ing

break, Thro' the mis..ty morning break, Thro' the mis... ty

break, Thro' the mis..ty morning break, Thro' the mis.... ty

ff *colla voce* *ff* *ff* *ff* *ff* *ff* *ff*

Ped.

morn... ing break.

morn... ing break.

ff *colla voce* *ff* *ff* *ff* *ff* *ff* *ff*

Ped.

Sung by
MR BRAHAM AND MR RANSFORD.

The
ARMY AND NAVY.

Duet,
FOR
TENOR AND BASS.

Written by
W. B. Ransford
Composed by
T. COOKE.

Ent. Soc. Hall

First

LONDON,
E RANSFORD, 461, NEW OXFORD STREET,

where may be had the following DUETS

THE SEAMAN & HIS BOY, Composed by T.H. Severn	THE SYREN & FRIAR Composed by L. Emanuel
SMILE ON, SMILE ON D ^o C.E. Horn	THE FLOWER QUEEN D ^o C.W. Glover

THE ARMY AND NAVY.

1

THE WORDS BY J. E. CARPENTER.

THE MUSIC BY T. COOKE.

Trumpets.

**ALLEGRO
MAGNOSO
ED
SPIRITOSO.**

SOLDIER

(Oh! give me the tent..ed field With martial co..lours fly...ing, As
long as my arm can wield The sword in my gir..dle ly..ing! The
SEALOR.
sword in my gir..dle ly..ing! Let me have the roll..ing tide, The

The musical score is written for trumpet and voice. It begins with a trumpet part in G major, 2/4 time, marked 'ALLEGRO MAGNOSO ED SPIRITOSO'. The trumpet part features a series of eighth and sixteenth notes, with dynamic markings of 'mf' and 'f'. The vocal part, labeled 'SOLDIER', enters with the lyrics '(Oh! give me the tent..ed field With martial co..lours fly...ing, As long as my arm can wield The sword in my gir..dle ly..ing! The'. The vocal melody is in G major, 2/4 time, and is accompanied by a bass line. The score continues with a section labeled 'SEALOR.' with the lyrics 'sword in my gir..dle ly..ing! Let me have the roll..ing tide, The'. The music is written on a grand staff with a treble and bass clef.

2

chase and the ru . ging bat . tle . The roar of the bold broad . side . And the

SOLDIER
 sound of the can . nons' rat tle! And the sound of the can . nons' rat tle! On

SAILOR
 Sol . dier's life for me! The march and the bu . gle sounding: But a

resoluto
SOLDIER
 Sai . lor's bold and free As the Bark o'er the o . cean bounding. Tho' the

SAILOR
 same green turf we tread May be the Soldier's pil . low Tho' the

3

blue sky's o' ver head And be-neath the track low bellow Still a

SOLDIER
and a Soldier Yes! a Soldier knows no fears When the

Sailor still a Sailor Yes! a Sai. lor knows no fears When the

crs. *f*

sig. nal calls to bat. tle And the nau. sic that he hears Is the

sig. nal calls to bat. tle And the mu. sic that he hears Is the

p *f*

sound of the cannons' rat. tle When the sig. nal calls to bat. tle And the

sound of the cannons' rat. tle to bat. tle And the

f *f*

5

sound The

cres. f

sound The

cres. f ff

sound of the cannons' rat_tle. The sound of the can_nons' rat_tle.

sound of the cannons' rat_tle. The sound of the can_nons' rat_tle.

ff

SOLDIER.

We'd die for our na-tive land As our Sires of old be-fore us, In the

fame of their pa-triot band And the ban-ner that waves o'er us, The

SAILOR.

ban-ner that waves o'er us. And while wo-man's voice can cheer Will

cres. Britain's bold de-fend-ers Make Bri-tain's foes still fear The
cres.

ad lib. *tempo.* SOLDIER
flag that ne'er sur-renders, The flag that ne'er sur-renders. Oh! a

SAILOR.

Sol-dier's life for me! And a soul with ar-dour burning, Oh! a

SOLDIER.

life on the roll-ing sea Yet for some bright smile re- turning. Mid the

SAILOR

brave I'd take my stand In Britain's AR-my e-ver, In the

ad lib; *tempo*

cause of our na-tive Land Be the Na-vy mine for e-ver, - For a

ad lib;

SOLDIER.



ad lib *tempo*

mu...sic that he hears Is the sound.....

mu...sic that he hears Is the sound.....

p *tempo*

..... The sound of the cannons' rat...tle. The

..... The sound of the cannons' rat...tle. The

sound of the can_nons' rattle.

sound of the can nons' rattle.

ADAMS FIDELIS

Alma Mater

COMPLISHED & LIT. CONT.

My Dear Mr. Adams,

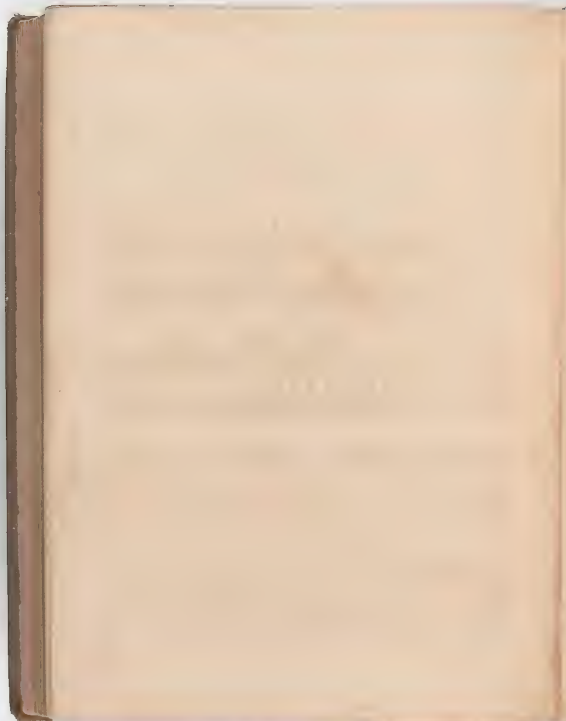
W. E. THIPPER

The *Journal of S'ed. and Chapin Roberts*

l *ll* *N* *D* *ll* *N*————

Published by J.E. Francis Johnson & Co. 204 Recept Street.

[illegible]



1

Handwritten musical score for the 'Lento' section of 'No. 1. Allegro'. The score is written on two staves, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo marking 'Lento' is written on the left. The first staff begins with a forte dynamic 'f' and a piano 'p'. The second staff begins with a forte dynamic 'f'. The music features a series of ascending and descending eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The handwriting is in ink on aged paper.

[illegible]

A musical score for the piece 'Fen' by Shostakovich. The score is written for piano (left hand) and violin (right hand). The piano part features a series of chords and arpeggios, with dynamic markings such as 'F' (forte) and 'p' (piano). The violin part consists of a melodic line with many slurs and ties, indicating a continuous, flowing melody. The tempo is marked 'Allegretto'.

Thompson's Adolescent Profile, 5

ANDANTINO.

The musical score is written for piano and violin. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'ANDANTINO.' The score consists of several systems of staves. The piano part is written in the bass clef, and the violin part is written in the treble clef. The music features a variety of notes, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.

VAR:

1.

Tipper's Artists' Fideles

VAR 2

The musical score consists of six systems of grand staves. The first system is labeled 'VAR 2' and 'f Ped'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line at the end of the sixth system.

Thayer's Adagio Fictio.

ANDANTE CON ESPRESSIONE.

VAR. 3

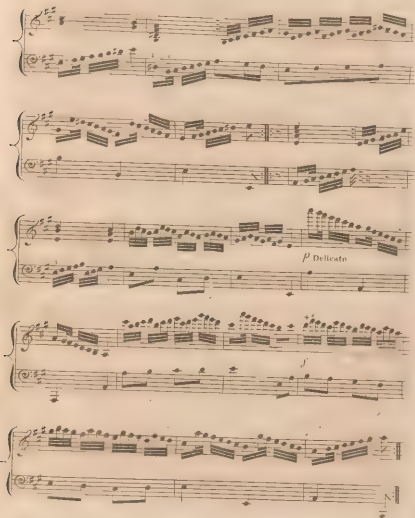
VAR. 3

BRILLANTE.

VAR. 4

VAR. 4

Tipper's Adagio Fugato



Thayer's Adagio Fidoles.

ALLEGRO SCHERZANDO

0 ALLEGRO SCHERZANDO

VAR. 5.

Ped

Ped

Ped

p

f

S.VII

Ped

ALLEGRO

VAR. 6.

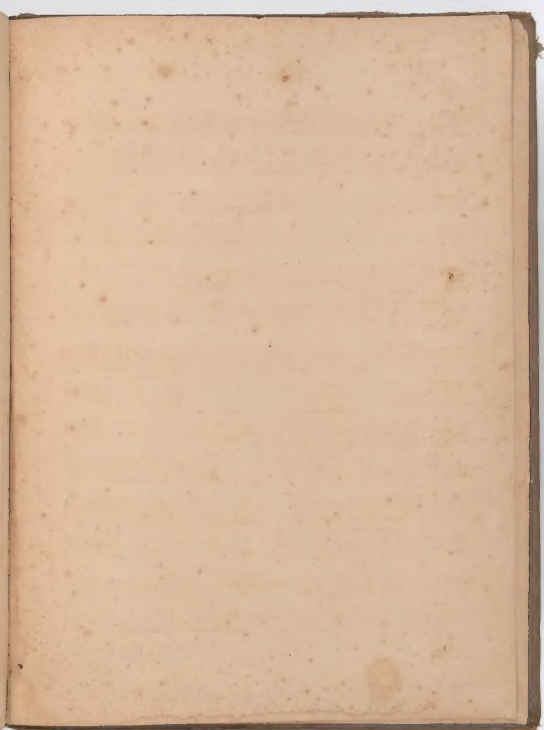
f

p

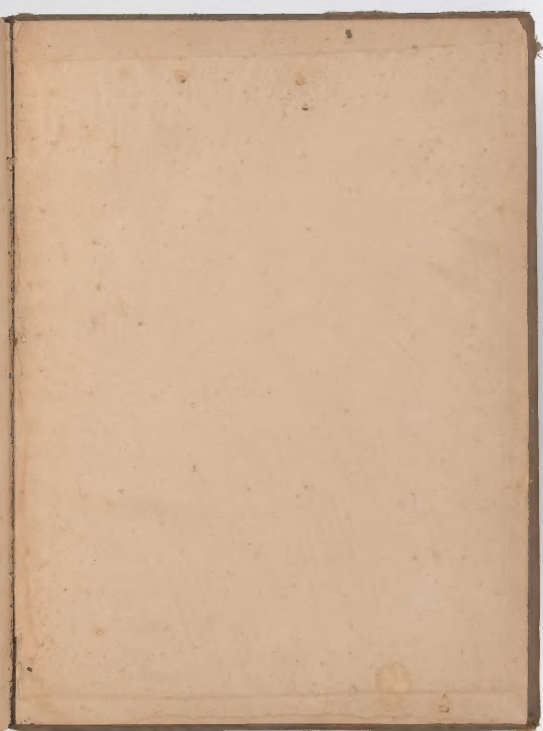
Young's Adult Publishers.

Handwritten musical score for piano and organ. The score consists of seven systems of staves. The first system includes a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking and a CODA marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system includes a piano (p) dynamic marking. The seventh system includes a piano (p) dynamic marking and a CODA marking. The score is written in a key signature of one sharp (F#) and a time signature of 2/4.

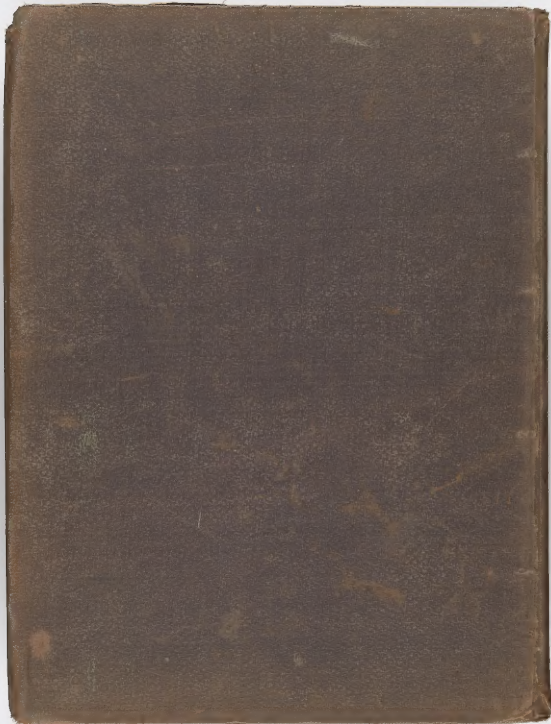
Temp. & Adagio Fideles



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